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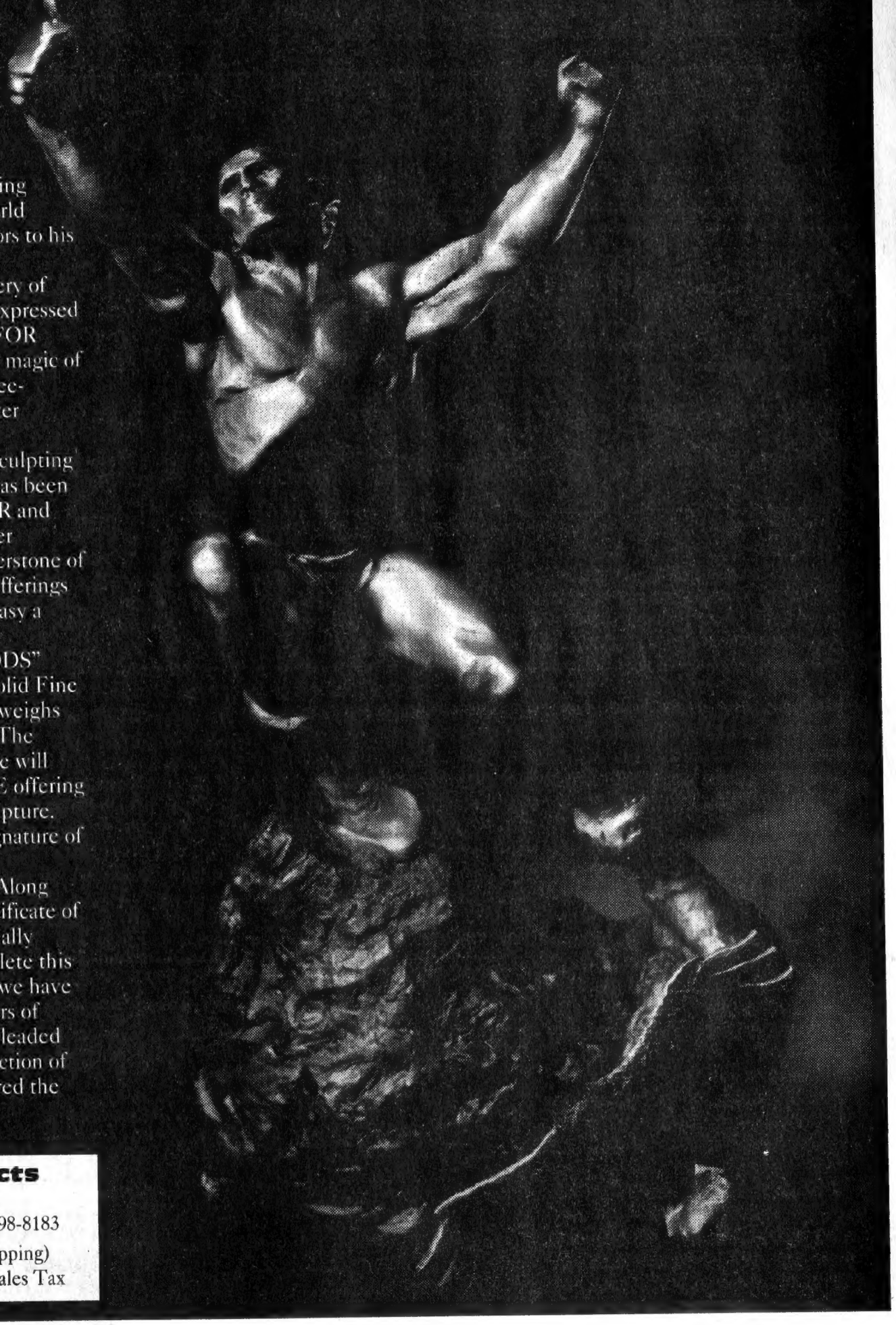

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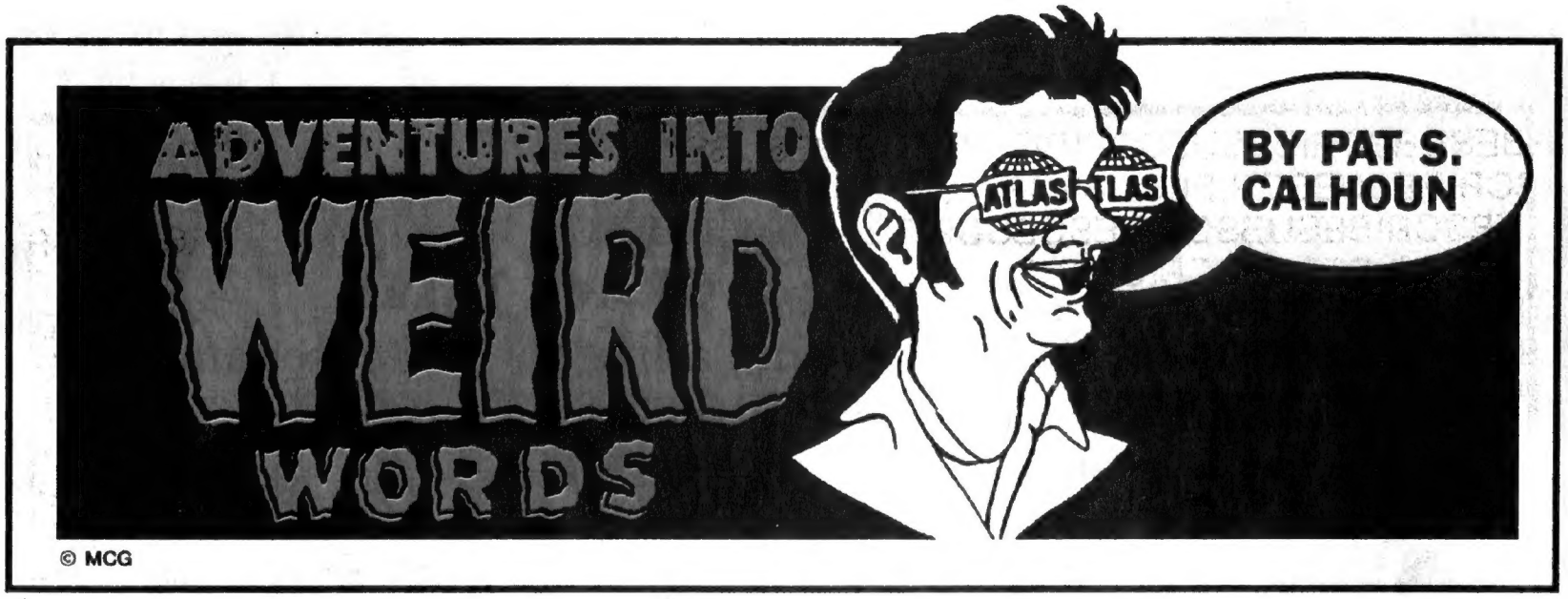

It goes like this.... in June 1938 Action #1 launched the golden age, in October 1956 Showcase #4 launched the silver age, and in October 1986 Donald Duck #246 launched the collector age. This return of Disney to the monthly racks was brought about by Gladstone Publishing, a Company run by comic book collectors! The venture was an immediate triumph, focusing interest on the achievements of the past decades like never before. Here were the greatest funny animal stories of all time, chiefly the duck tales by Carl Barks and the packaged colored newspaper dailies of Floyd Gottfredson's Mickey Mouse, at a price even kids could afford! It was a much needed shot in the arm for the industry, just as the first wave of independent heroes was subsiding.

That this "collector-guided" revival of past glories was not merely nostalgic was forcefully proved in the July 1987 Uncle Scrooge #219 when Don Rosa debuted with the full length novel "Son of the Sun." A lifetime Barks fan, Gladstone's comics inspired Rosa to attempt filling the void that followed Barks' retirement in 1967. And he did it! This is one of the great Scrooge stories. To many of us this was nothing short of a miracle, and subsequent Rosa tales fulfilled this initial promise.

Also Gladstone's Disney efforts rate praise for the unveiling of Italian genius Romano Scarpa's work for American audiences. These stories from the latter 1950's carry on and expand the Barks and Gottfredson traditions in much the same way as Rosa's, with Scarpa showing superb adeptness at both ducks and mice.

Then the Disney company got into the game themselves. The afternoon TV show "Duck Tales" applied Barksian formulas with some success, enough to prompt Disney into regaining the rights to the comic material in order to dove-tail with their TV efforts. Thus the rug was yanked from under Gladstone's webbed feet, but they bounced right back with EC reprints and Dick Tracy.

With the expertise gained from translating the Mickey Mouse daily strips into comic books, Gladstone's Tracy is the best ever in this medium. They have been concentrating on the late 1940's - prime time for Chester Gould - and these are fabulous crime dramas. The cast of characters is more varied than most comics, including lots of children and older women. And Gould's is the original unsurpassable rogues' gallery of bizarre villains. The studied flatness of the art adds to the bluntness and "unambiguousness" of it all - the bad guys are really bad. It would be hard to overestimate the compulsion of these grim novels of power and fate. If you're missing this stuff, shame shame on you!

As for the EC offerings, it's always nice to have them available, but it's a depressing deja vu for the sci-fi to be pushed to the rear as J.Q. Public has again shown a preference for the profane. So Weird Science and Weird Fantasy will lurk in the back half of some of the double-sized horror-fronted mags. Not that there aren't good horror stories and bad sci-fi, there are plenty of both, but for my taste, EC horror too often used grossness to justify a story's existence. Anyway, at two bucks for a double dose of prime pre-code fantasy and fiendishness, it's a series well worth collecting.

As this issue gets out, Gladstone will be finishing their fifth year of continuous "newsstand" comic publishing. Let me offer my own three cheers and thanks. Thank you for being there when my kids hit reading age, for busting up another superhero stalemate, and for the ongoing demonstration of comic production as a genuine class act. Please keep on providing us with your own brand of fabulous four-color fun. Bravo GLADSTONE, but most of all, encore!!! *See you next month, Pat.* (Comments?? Send them to: The COMIC BOOK MARKETPLACE, P.O. Box 180900 Coronado, CA 92178-0900)

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ALWAYS ANOTHER RAINBOW

IF DUCKS had an impressario, he would be Bruce Hamilton; and if they had a publisher, it would have to be Another Rainbow. The statements are almost synonymous, for Hamilton is the co-founder and driving force behind Another Rainbow, a small Arizona publishing firm which for the last ten years has done more to promote the duck comics and art of Carl Barks than all the conventions, fanzines, and original editions combined. Fans who grew up reading Barks' tales in *Walt Disney's Comics and Stories* and *Uncle Scrooge* had long dreamed of a complete hardbound edition; it was Hamilton who convinced Barks and the Disney Company that such an edition should be published. He also engineered a continuing series of high-quality lithographs based on Barks' oil paintings of the Disney ducks. The fame of Another Rainbow rests largely on these two achievements; but new projects regularly are being added.

In 1980, when the company was founded, Hamilton was already a force on the comic collecting scene and had come to know Barks through dealing in his art. For two or three years after the artist temporarily quit painting Disney subjects in 1976, there was talk of compiling a book of his oils, especially since the pictures had never been officially copyrighted. Since Disney owned the rights to the ducks themselves, this idea remained nothing more than talk—until Hamilton learned that two collectors were planning to bootleg the book, and to hell with the law. To prevent that, he helped form a group to approach the Disney Company and offer to publish an authorized edition. To his surprise, he found Disney's officials enthusiastic; they recognized that Disney itself was not in the position to produce such a book, and they were only too happy to have someone else help bring the images of the paintings under their control.

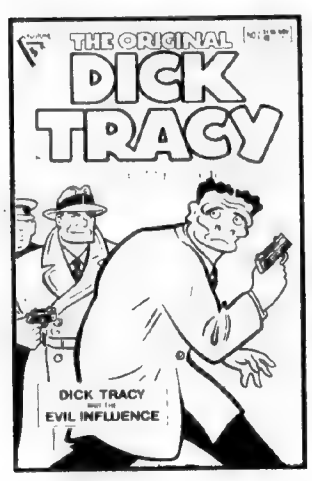
Another Rainbow was born for the initial purpose of printing this book. With a flair for omen, the firm's name was chosen from a painting by Barks, a portrait of the young Scrooge McDuck clutching his mining gear and gazing raptly into the distance. McDuck's stance, the light, the whole composition suggest that there's *Always Another Rainbow* to chase.

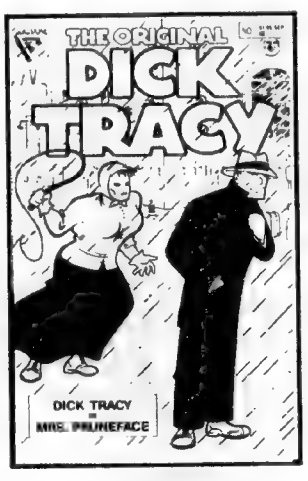
A contract was drawn up, and a promise made. If the new company did a good job on this book, said the Disney officials, it would be welcomed into Disney's family of licensees and encouraged to grow. "When they said that," recalls Hamilton, "we bust our butts to turn out as good a book as we possibly could. We spent an extra thousand dollars lining the slipcases with paper to match the endsheets, just because we didn't want somebody to look inside the case and be offended by raw cardboard. And we won a national binding award—but that was less intentional."

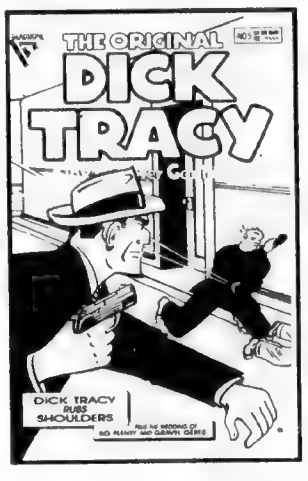
Nonetheless, it was an example of the mixture of determination and sheer luck which has kept the company going through some rough times. Hamilton and his business partner Russ Cochran had planned twelve foldout plates for the book, and Cochran came up with the idea of wrapping the plates around each quire of pages rather than gluing them in: this would make for extra strength and flexibility. Unfortunately, when every plate is designed to open from left to right, the unbound wraparound sheet will have two opposing folds: one that tucks under and one that falls open.

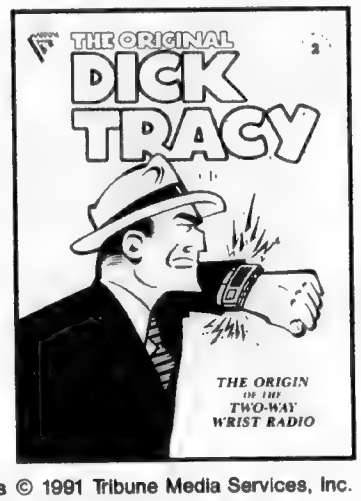
"After we had paginated the book that way and spent $150,000 printing it, the bindery said they couldn't put it together. Half of the folds would all flop open and get caught in the binding equipment." Today when he tells the story, Hamilton laughs, but he must have ground his teeth at the time. "I said, 'What's the solution?' The binder said, 'There's no solution, unless—ha ha—you want a team of men to go through and make 24,000 crimps by hand—one each on the top and bottom of every other foldout of every single book printed.' There was a long silence as I stared him down. Then the following Monday the team went to work full-time for a week. I never learned how much that cost us."

Of course, when the pages were finally sewn, all the edges were trimmed and the crimps disappeared—so there was no evidence of the tremendous hand labor that had gone into the book. When the judges at the Binding Institute of America opened their copy, it must have seemed like a miracle, a binding which could not possibly be accomplished by machine. *The Fine Art of*









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Walt Disney's Donald Duck won First Prize in the national competition for 1981, and Disney was very impressed.

Hamilton chuckles. "If you're going to be a publisher, you have to find ways of turning disaster into advantage. I learned that back in 1976, when I was helping Jerry Osborne of Jelly Roll Productions compile his first price guide on country western records. At the last minute, with the whole book printed, we discovered that we had left out Elvis Presley! To save the day, we bound in a hand-tipped sheet of parchment devoted exclusively to the King, and our customers loved it.

"Or remember last year, when we found that the printer had switched two pages in the middle of our premier issue of *Tales from the Crypt*? At the eleventh hour we were able to insert a message from the Crypt Keeper on the inside front cover, claiming that the Vault Keeper had sabotaged this issue. By calling attention to the fault ourselves, we did not get a single complaint."

While *The Fine Art* was being snapped up by dealers and fans, Hamilton did some planning. He made a visit to Barks, for whom he had produced two non-Disney lithographs in the late 1970s, and suggested that the time was ripe for a new series of duck paintings, to be published as limited-edition lithographs. Barks was all for the idea, though less enthusiastic about Hamilton's second proposal: a thirty-volume hardbound collection of his Disney comics, printed in black and white, albeit with color covers. The artist could not believe that anyone would want to read all those pages unless they were printed in color. He also resisted the idea of including critical commentary—these were comics, after all—and when he had read the first few essays, grumbled something about "electronic brain scans." Once *The Carl Barks Library* was printed and selling, however, he simply shrugged and returned to his easel.

With a portfolio of projects in hand, Hamilton returned to Disney, and the Studio proved as good as its word. Contracts were drawn up for the lithographs and the *Library*, then for other books. Hamilton quickly discovered that a partner wasn't enough; he needed writers and a production staff. He found both in fandom.

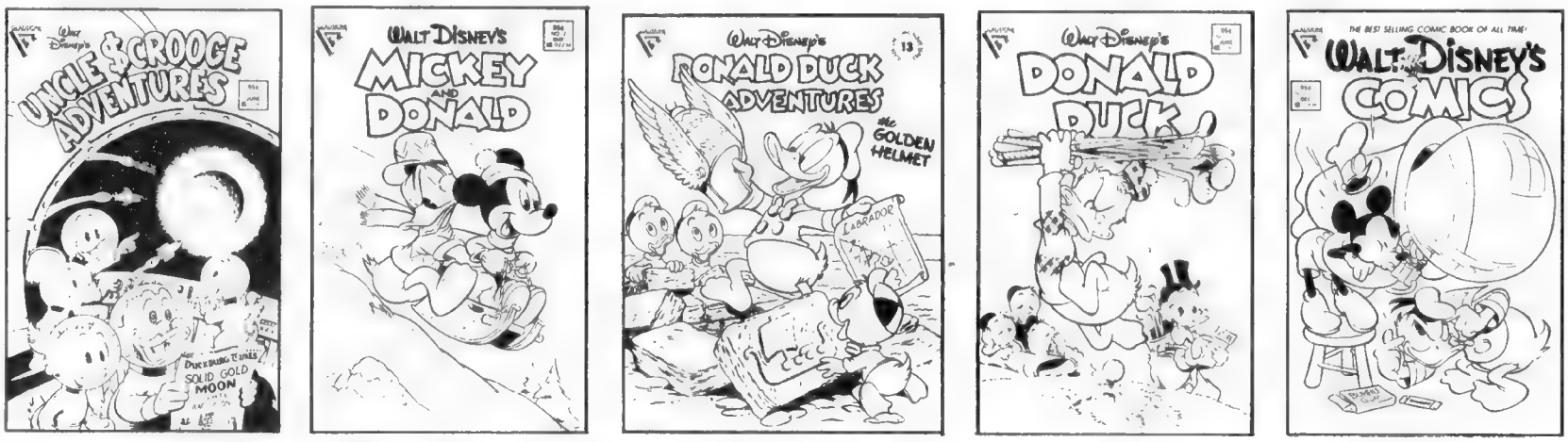
First to sign on were John Clark, Byron Erickson, and Bill Pearson (who was soon succeeded as Art Director by Jay Willson). The first two formed the backbone of the staff, taking on increasing duties as the company grew. As Erickson describes it: "I'd known Bruce for umpteen years because we both collected comics. So he called me up in the spring of 1983 and said, 'Hey, want to come work for me?' My first job was in the shipping department. Then we got a stat camera and I ran the stat camera. When we got a typesetter, I ran the typesetter. And when we needed someone to keep track of everything, I became the production manager."

***Always Another Rainbow*. This 1974 painting by Carl Barks provided both the name and the motto of Hamilton's publishing firm.** (©The Walt Disney Company.)

Eventually Erickson ran much of the production show, negotiating with printers and distributors, badgering writers, and generally trying to keep all projects within deadline. He helped design, typeset, edit, and proofread the *Barks Library*; the books would not have been as good without him, and most would not have been completed on time. His departure seven years later to take up an editing post at First Comics left a hole which was filled by dividing his duties between two people. John Clark took over the editorial end of things, while the Art Department's Susan Daigle-Leach (wife of current Art Director Gary Leach) assumed the role of production manager. "Sue is our unsung hero," says Hamilton today. She's a major force in helping to keep our books and comics rolling out the door."

But we're getting ahead of our story. Back in 1983, Another Rainbow was still a pokey little operation being run out of Bruce Hamilton's Scottsdale home. Every evening when Helen Hamilton returned from work, she would find her house in a mess and buzzing with activity. To keep peace in the family, Bruce first rented an office, then a couple of houses, and eventually a two-story building in the mile-high town of Prescott, a two-hour drive to the north. By that time, Helen was on staff herself, and accustomed to the ruckus.

Writers proved less of a problem, at least in terms of space; they could be expected to work out of their own



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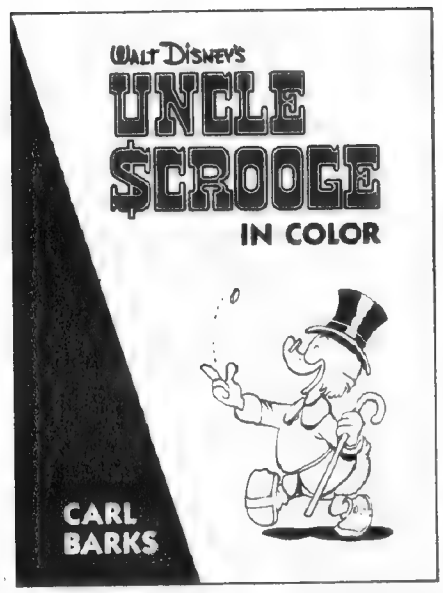
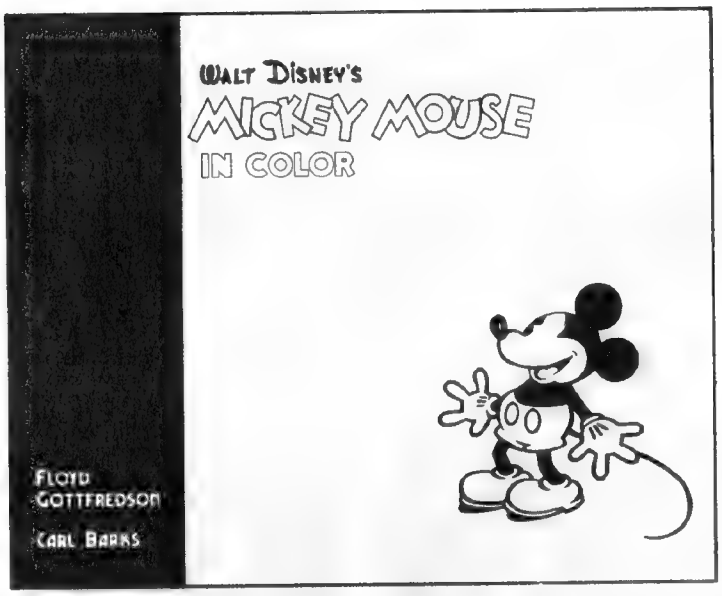




Two of the limited-edition art books in Another Rainbow's *Comics in Color* series. A third volume on Donald Duck was planned but never completed. (© The Walt Disney Company.)

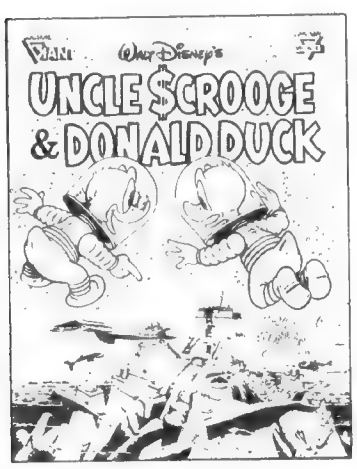
houses. Hamilton had decided to model his *Barks Library* on Cochran's highly successful *EC Library*, but to go it one better by adding extensively researched background articles and critical text. He approached another of his collecting connections, Thomas Andrae, an avid Barks fan studying for a doctoral degree in mass communications at the University of California, Berkeley. Andrae contacted another doctoral student, Geoffrey Blum, and the two became joint editors and writers for the *Library*, drawing on their own networks of collectors and fans for additional contributions.

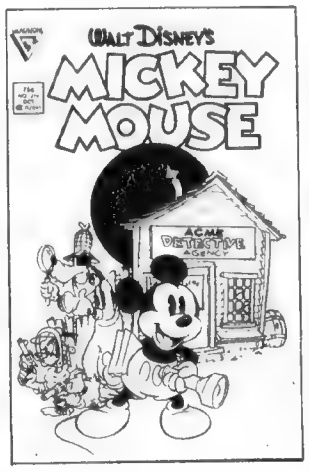
The point of this whole staff history—and it is a point which Hamilton frequently stresses—is that Another Rainbow was built around a core of comic book fans, people who knew and loved material they were working with. That's not a claim which could ever be made by the Publication Department at Disney or even by Western Publishing, the firm which for over forty years printed and distributed Barks' comics. In fact, Western in the 1980s was preparing to jettison its Disney titles, having run haphazardly through a decade of reprints and then having allowed the line to peter out.

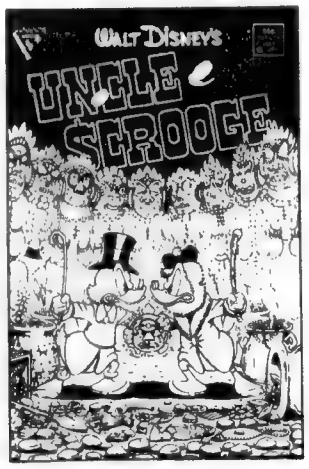
"The timing for our getting involved with the comic books was an incredible coincidence," says Hamilton. "Western asked me to prepare a paper for its board of directors, showing how they could turn their falling sales around. I worked out an elaborate proposal which I thought was pretty good, but the board decided that it would involve the company in too many changes. So they stopped publishing comics. By the time I found that out, Disney had virtually given the license away to a European firm that was going to come in and publish new comics here in the States. But because I had a proposal all worked out, I was able to put together a deal in one week that would have taken me a month in any other circumstances. Thanks to that out-of-the-blue request from Western, we were able to go quickly to Disney. We got the deal and Gladstone was born."

That's Gladstone Publishing, sister company to Another Rainbow—which means the same staff, same writers, same narrow brick office front at 212 South Montezuma Street in Prescott. Only the logo on the company letterhead is different. Byron Erickson became editor of the new magazines, while Geoffrey Blum undertook columns, articles, and the grueling task of transforming Danish duck comics into lively, workable English stories. John Clark, Susan Daigle-Leach, and Gary Leach, later joined by Russ Miller, took up the slack, lettering, coloring, and doing paste-up, under the able aegis of Art Director Mike McCormick, who set the look of the Gladstone comics. When Mike left to return to his beloved Chicago, Gary Leach moved into the Art Director's chair, where he has maintained Gladstone's high standards, both on the Disney comics and beyond.

Disney and Gladstone agreed that four familiar titles would be published: *Mickey Mouse*, *Donald Duck*, *Uncle Scrooge*, and *Walt Disney's Comics and Stories*. Hamilton eventually expanded the list to eight, not counting miscellaneous one-shots, and when he saw that these were popular, he began printing double-length issues and a series of quality comic albums. Stories by Barks were featured prominently, as were the *Mickey Mouse* daily newspaper serials of Floyd Gottfredson, some of which had been out of circulation since the 1930s. Fans were ecstatic; many even wrote in praising the weaker Danish stories. Best of all, Gladstone's comics drew new talent from the woodwork. A collector in Louisville named Don Rosa wrote to say that he was probably the only artist in America who could pick up Barks' mantle and create new Uncle Scrooge adventures in the grand old manner. Then he wrote and drew a story which proved his claim was true. "Son of the Sun" drew more attention to the comics than any other story Gladstone would publish. Disney's editors remarked







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that it was the best first effort they had seen in years, and Rosa, attending the annual San Diego Comic Convention, was thrilled to hear novelist Harlan Ellison shouting compliments at him across a crowded room. Because Western's comics were moribund for so many years, it wasn't easy finding new talent—such as Rosa—capable of producing stories in the classic tradition. Dutch expatriate Daan Jippes had contributed stunning original covers from the beginning of the line, but the amount of new material Gladstone published increased dramatically with the discovery of William Van Horn and his addition to the ranks of duck talent.

In fact, Disney began to take much more notice of the comics and their popularity. Why, the Studio wanted to know, could not new characters like Chip 'N' Dale Rescue Rangers achieve a similar success in the comics? What was all this fuss about Barks and Gottfredson, who must surely be out of date? In 1989, when Gladstone's license came up for renewal, the Disney Company declared that it would produce its own comics from now on, thank you very much. Gladstone had done a good job, but the Studio had the facilities, they believed, to make the comics even better, distribute them more widely, and focus on the modern Disney image people really wanted to see. After just three and a half years, it was the end of an era.

Everyone was shaken. Erickson drifted away to First Comics, Blum returned half-heartedly to work on the *Barks Library*, and fandom screamed blue murder. Hamilton still had a contract for the Barks lithographs, however, and he began looking around for new projects. "No publisher can remain still," he commented. "He must either grow or shrink, and we don't intend to shrink." He began two new series of comic books under the Gladstone logo: reprints of Chester Gould's classic *Dick Tracy* strips, and a selection of horror and science-fiction stories from the old EC Comics. The Tracy comics, which sold well at first, soon lagged in sales; plans are currently underway to give them a fresh lease on life in two new formats: graphic novels and a bimonthly black-and-white magazine. The ECs did remarkably well—better, in fact, than the Disney's; but because of editorial differences over the format, they will be published in the future by Russ Cochran as a separate venture.

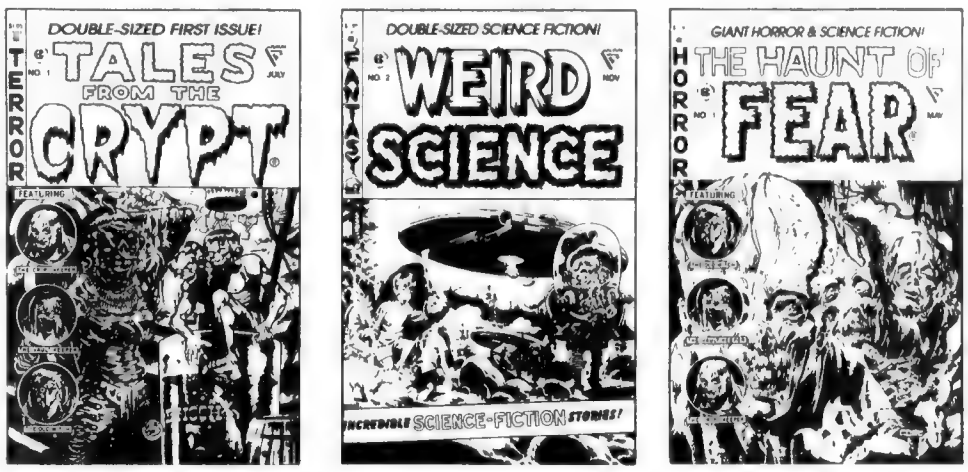
Early concept drawing of Madraven Stark, slinky and slightly kinky hostess of Gladstone's new horror maggot-zine. (© 1991 Bruce Hamilton Publishing, Inc.)

To fill the gap, Hamilton has embarked on yet another project: brand new horror comics. It's his boldest move yet, considering that Another Rainbow and Gladstone built their reputation largely on reprints. But Hamilton is optimistic; in fact, he seems to be having the time of his life as he details plans for the new magazines, *Grave Tales* and *Maggots*. "I'm convinced that second title is going to get us some notoriety," he grins. "So underneath the logo on every issue we're going to have a little slogan that says, 'A Quality Horror Magazine.' And we'll attribute that quote to a different person each time. We'll even be offering full-color T-shirts featuring the host characters from each magazine. We're working on the T-shirt art now."

Even Blum, who is no devotee of the old horror comics, has been caught up in the general enthusiasm. "What pleases me," he said in a recent phone interview, "is that Bruce is willing to try new things. Of course our comics will be modeled on the old ECs: horror with a liberal helping of cheap thrills. But I proposed a series of literary adaptations, and Bruce has agreed to try it. I've just finished writing a script based on Henry James' 'The Jolly Corner'—imagine condensing that verbose and cerebral ghost story into eight tight pages of comic book panels! James is well nigh impossible to film, but I think he can be captured in a mixture of pictures and text. And I've other adaptations in the wings: Saki, Flaubert, and of course Poe. It's a chance to expose our readers to some wonderfully bizarre stories which they might otherwise never read."

The rest of the staff—which now numbers fifteen—is also excited over the opportunity to go in new directions. They include Business Manager Steve Calrow, whose obssession for how small details fit into the big picture has allowed Another Rainbow to do many things which without him would have been impossible. And there are many capable people in the customer service department—Gen Mitchell, Tauby Calrow, Janet Dvorak, and Deborah Jones—whose names will be instantly recognizable to the thousands of mail order customers.

So Bruce Hamilton and his staff continue chasing rainbows. If one project fizzles, there are bound to be a dozen more over the horizon. "I remember reading an interview with the head of some small airline that was doing very well," says Hamilton. "This man claimed that the secret of their success was that they knew their market, knew their share in it, and kept their place. We want to keep that perspective and not do a lot of the stupid things which have buried some of the independent publishers recently. At the same time, we're getting involved in projects that are far afield from what anybody suspects. We have two more books on Barks in the works, but also some non-book projects involving the Duck Man. As far as we're concerned, the whole world is fair game."



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Phone # 617-522.6921 Days & Evenings Money orders unless I know you personally. Phone reservations accepted. You may make returns within 7 days after your receiving your comics for any reason. This issue for CBM I have a hand picked list of comics from the Gary Dolgolf buy up in Canada from Ken Mitchell, I was the second person to go through this collection and I picked some very nice and classic covers!

FAWCETT PUBLICATIONS!!

CAPTAIN MIDNIGHT #1 Restored by Bill Sarill, from VG to VF- with nice interior white pages $950.00
#4 beautiful clean front cv, back cvspotted, soiled, flat clean copy,bright cover VG- 55.00
#13 lower left ½" tear restored Sarill otherwise a VF copy before work now VF+ great classic cover 95.00
#22 Vf with ½"stain tp cv,F+ 45.00
#26 Great,great ghost cv! stain to back cv, & interior ow VF 45.00
#31 small abrasions f cv F 30.00
#36 some soiling back cv F- 32.00
#58 excellent cv art! F- 25.00
#61 ink name inside cv F- 25.00
#63 lighthouse cv, F copy 25.00
#62 beautiful flying cv, F- 25.00
#64 XoG! cover in VG- 40.00
#66 XoG! planet CV! F copy 45.00

CAPTAIN MARVEL ADVENTURES

#12 Front cv is F++ back cv is all torn up! thus ?G? 40.00
#13 spine roll pressed G+VG- 45.00
#28 Patriotic Cover! VG+F- 55.00
#48 Vg $30.00 #43 F- 35.00
#55 f cv is F++ bk cv 2"clip 15.00
#71 Trick optic Cv! in F- 25.00
#71 Classic Empire State photo cover! great, great! F- 30.00
#71 another copy in VG+/F- 20.00
#73 Petrophile cv! in VG- 20.00
#76 Atom Ambassador! in VG 20.00
#81 Mr. Atom S-F cv! 2"trsp 15.00
#81 another cleaner cpy F- 35.00
#126 The creeping horror! F- 20.00

CAPTAIN MARVEL JR.

#35 Sivana Jr Cv! in VG- 20.00
#62 Mr. Hydro villian cv VG 15.00

DON WINSLOW OF THE NAVY

#36 Octopus cover! F++ 20.00
#38 F++ 20.00 #44 F-VG+ 15.00
#50 F+ 20.00 #56 VG/F 15.00
#51 trimmed r cv, F- 15.00
#58 F- 15.00 #61 F 15.00
#42 What a bizarre cover! green purple and grey colored Amazon women! pink background VG 30.00

MASTER COMICS

#66 Sphinx cv! a F- copy $25.00
#78 Roller Coster Death cv! F 25.00
#79 Black Shroud Cv! VG- 20.00
#92 What a great SF cv! VG- 20.00
#93 chipping b rt cv ow F --G+ 10.00
#104 Sivana's SmokeMen cv! VG 15.00
#108 VG 15.00 #109 VG-/G+ 10.00
#120 Cap Marv Jr. on a nice big phallic rocket! 3½" fold cv VG+ 15.00
#123 back cv paste over F-/G 10.00

THE MARVEL FAMILY

#23 Patriotic Cover! in F 35.00

MARY MARVEL

#24 Great Nightowl cv! in F- 25.00

NYOKA THE JUNGLE GIRL

#22 Lion fight cover F- 20.00
#23 Double Tiger fight cv F 20.00
#41 Photo cover in VG- 15.00
#44 Weird Jungle Herbs Photo F- 20.00
#46 Jungle Horror Photo cv! VG 20.00
#52 Great Photo cover in VG 15.00
#55 Waterfall photo cv! in F- 20.00
(as you can see I feel Nyoka photo-cvs are very undervalued and hard to come by)

WHIZ COMICS

#21 Cap Marvel Squadron cv! VG- 95.00
#24 Football bomb cv, I love this cover its classic & fun in G+ 55.00
#31 MacArthur Cv! Patriotic, G 35.00
#35 Classic Spy Smasher/Cap cv in F- condition 75.00
#38 VG- 40.00 #41 Future,VG+ 35.00
#42 Time Travel Cover! VG+/F- 55.00
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#52 Electronic Convict Cv, VG 20.00
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#68 VG- 15.00 #70 Fine - 40.00
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#73 Weird Ogre Fantasy cv in F-- 30.00
#75 Olympic Poll Vault cv in F- 20.00
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136 NM $ 20
137 NM $ 15

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6-10 VG $ 30 ea.

Brave & Bold
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29 Fr $ 15
32 VG+ $ 10
39 VG $ 7
41 VF $ 38

Creeper
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9 VG/F $ 18
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21 F $ 30
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35 F/VF $ 15
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44 VF $ 22
48 VG $ 45
50 F $ 40

Gr. Lantern
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1 F/VF $ 25

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22,24 VF $ 12 ea.
25,27 VF/NM $ 16 ea.

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11,12,13,14 VF/NM $ 22 ea.

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46 VG $ 20
54 VG $ 50
62 F/F+ $ 30
73 VF- $ 30
75 F $ 32

Rip Hunter
4 G/VG $ 10
5 G $ 5
7 VG $ 10

Sea Devils
1 G/VG $ 25
6 VF $ 28
12 VF $ 19
21 VF+ $ 15
24 VF/NM $ 20
28 VF- $ 14
30,31 VF+ $ 15 ea.

Showcase
20 Fr. $ 25
21 VG+ $ 42
24 VG/F $130
27 Fr. $ 10
34 VG+ $125
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186 VF/NM $ 7

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63 F $ 30
66 F $ 20

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44 VG+ $ 40
74,89 VF/NM $ 25 ea.
98,101 VF $ 18 ea.

Two-Fisted Tales
24 G+ $ 15

World's Finest
94 VG $ 60

X-Men
7 VG $ 30
10 F $ 40
31-34 VF $ 22 ea.
36,37 VF $ 22 ea.
41 VF $ 15
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LATE ARRIVALS

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33 NM- $ 40 (SMST)

Daredevil
2 VG+ $ 80

Fan. Four
13 VG $ 95

Silver Surfer
2 VF/NM $ 50

THE RELATIVE RARITY AND DEMAND OF SHOWCASE 1 - 40

In the middle 1950s, the Editorial staff at DC was basically "chicken". They were worried about the hassle, expense, and potential failure of new titles. After all, DC's had a large number of cancelled titles by the summer of 1956, the list of which reads like a collectors dream! Take a look at just a few famous last issues from the long long list of cancelled 1950s titles that were gone by March-April 1956 (the publication date of Showcase #1): The Adventures of Ozzie And Harriet #5 (Jun-Jul 1950), The Adventures of Alan Ladd #9 (Feb-Mar 1951), All Star Comics #57 (Feb-Mar 1951), Danger Trail #5 (Mar-Apr 1951), Star Spangled Comics #130 (Jul 1952), Dale Evans Comics #24 (Jul-Aug 1952), Phantom Stranger #6 (Jun-Jul 1953), Sensation Mystery #116 (Jul-Aug 1953), Here's Howie #18 (Nov-Dec 1954), Congo Bill #7 (Aug-Sep 1955), Leading Screen Comics #77 (Aug-Sep 1955), It's Game Time #4 (Mar-Apr 1956), and the list goes on and on. Consider the fact that a relatively large number of DC titles (by any standard) had "bit the dust" by April of 1956. It's no wonder that the editorial hierarchy was literally forced out of "publishing paranoia" to create one of the greatest, most novel comic book concepts ever to emerge from the decade of the 50s. This concept, as phrased so beatifully in the now classic first issue says it all. "The Story Behind Showcase." "And so was born the most novel idea ever seen in the comic book publishing industry, a magazine inspired by You! . . . There's a big surprise waiting for you in the very next issue of Showcase. It will introduce a brand-new colorful hero suggested by you!" Unimaginative suggestions and low reader response doomed this concept to the first two issues! "Firemen stories" and "Animal stories" didn't exactly heat up the newsstand. Starting with issue #3, however, DC gave up on suggestions from the public and "took over" showcase as a full fledged "tryout magazine", trying out not what the public had suggested but what the artists, writers, and editors created. And thank goodness! Stories about candy, dogs, and

© DC

SHOWCASE #4 (1st Flash), #22 (1st Green Lantern), and #8 (2nd Flash)

SHOWCASE #34 (1st Atom), #20 (1st Rip Hunter), and #37 (1st Metal Men)

© DC

clowns suggested by youthful readers could have doomed the title and cripled the emerging Silver Age renaissance. Collectors have been literally entranced by Showcase even from the earliest days of fandom. They've been facinated by the fact that so many incredible silver age first appearances could possibly occur within a single title (an even second and third appearances as well). These many first appearances often confused young readers and collectors. The off-beat and sometimes irregular appearances of characters in Showcase created a bit of confussion regarding its number sequence. I offer myself as a case in point. Imagine the "pre-pubic mental fog" I faced as I attempted to unravel the strange case of the Showcase numbering system. I loved the Flash and was excitted to pour through every page of what appeared to be Flash #4, 8, 13, & 14. Since the concept of an indicia wouldn't materiallize in my consciousness, for years, my only conclusion was that I had missed or was unable to locate many of the issues of this new "Flash magazine". Where were Flash issues #5, 6 & 7? How had I missed Flash numbers 9, 10, 11 & 12? And horror of horrors, would I ever be able to locate issues #1, 2 & 3? The agony that prevailed for nearly a year was finally solved when my father cassually pointed out to myself and my younger brother that the title of the magazine which featured our favorite caracter was none other than Showcase and, in fact, not Flash. This revelation instantly solved the other perplexing mystery that plegued us at the time, where were the lost issues of the Challengers of the Unknown #'s 1 - 5 and #'s 8 - 10!!! The final piece of the puzzle fell into place in late March of 1958 when Challengers of the Unknown #1 hit the stands. But the editors at DC wouldn't stop their intellectual torture with so simple a solution for the Flash. To prove just how obstinate they could really be, they assigned the first issue of the Flash the number 105 (continued from the Golden Age sequence discontinued a few years earlier) instead of number 1. My nine year old brain was reeling....now I was faced with a really insurmountable problem! Where were Flash #'s 1 - 104??? I wouldn't discover the answer to this mystery until 1960. As the years passed, my affection for Showcase (and its companion tryout magazine The Brave and The Bold) intensified, yet my access to decent condition copies of these late 1950s

RANKING OF SHOWCASE 1 - 40

Issue Number	Feature	1991 High Book $ value	Rank by high book value	Rank by DEMAND (average, rounded off)	Rank by RARITY in any grade (average, rounded off)	Rank by RARITY in VF or better (average, rounded off)	Rarity Factor (average, rounded off)
1	Fire Fighters	$550	7	13	4	5	9
2	Kings of the Wild	$200	24	33	1	2	10
3	Frogmen	$175	26	29	2	1	10
4	Flash	$8,000	1	1	7	10	8
5	Manhunters	$250	17	35	3	4	9
6	Challengers	$700	6	7	6	6	9
7	Challengers	$375	14	8	8	7	9
8	Flash	$2,200	2	2	5	3	10
9	Lois Lane	$500	8	26	9	8	9
10	Lois Lane	$500	9	31	10	9	9
11	Challengers	$275	15	19	14	11	8
12	Challengers	$275	16	22	15	13	8
13	Flash	$820	5	5	11	14	8
14	Flash	$820	4	6	13	16	8
15	Space Ranger	$200	21	15	12	12	8
16	Space Ranger	$140	28	18	18	18	8
17	Adam Strange	$430	11	10	20	20	8
18	Adam Strange	$240	19	21	19	22	7
19	Adam Strange	$240	18	16	16	15	8
20	Rip Hunter	$220	20	11	17	17	8
21	Rip Hunter	$100	31	14	24	19	7
22	Green Lantern	$2,000	3	3	21	21	8
23	Green Lantern	$400	12	17	23	23	7
24	Green Lantern	$400	13	20	25	24	7
25	Rip Hunter	$75	36	23	29	26	7
26	Rip Hunter	$75	37	24	26	25	6
27	Sea Devils	$200	23	12	22	27	7
28	Sea Devils	$120	30	30	27	30	7
29	Sea Devils	$120	29	32	28	29	7
30	Aquaman	$190	25	28	31	28	6
31	Aquaman	$70	40	37	32	33	6
32	Aquaman	$70	39	39	34	32	6
33	Aquaman	$70	38	40	35	34	6
34	Atom	$450	10	4	30	31	5
35	Atom	$150	27	25	33	35	5
36	Atom	$100	32	27	36	36	5
37	Metal Men	$200	22	9	38	37	5
38	Metal Men	$80	33	34	37	38	4
39	Metal Men	$80	35	36	39	39	4
40	Metal Men	$80	34	38	40	40	3

THE RELATIVE RARITY AND DEMAND OF SHOWCASE 1 - 40

continued

gems always seemed limited. In retrospect, I now know some of the many and varied reasons for this. Few saved them, early collectors weren't very condition conscience, and in some cases the number printed were exceptionally low. And don't forget the "sporatic" appearances in issues 1 thru 14. These sporatic appearances hurt sales in a most obvious way. If potential purchasers can't depend on availability, their motivation to go to the stands and seek out a specific title is severly diminished. These are but a few of the rarity factors to be considered. It is my belief that issues 1 thru 14 are far and away the most difficult issues to locate in any condition and are much rarer in high grade than the average collector generally understands. I feel the next most difficult group, in general, are issues 15 thru 29 and the third most difficult group contains issues 30 thru 37. But these are my opinions and are purley based on my experiece avidly collecting this title since approximately 1961. So I invited approximatly a dozen other "fanatic" Silver Age DC collectors to contribute their opinions in the following ways. I requested that they rank order Showcase 1 - 40 first by general demand, second by rarity in any grade, third by rarity in high grade (strict very fine or better with white pages), and fourth, to assign a rarity factor from 1 to 10, with "ten" being very rare and one being "easily obtainable". The "data" (if you will) that follows is quite interesting. please note that numbers (shown on facing page) represent average responses (rounded off) along with the high book value suggested in the 1991 Overstreet Price Guide (#21). This exercise in comic book mathematics is really an expression of the incredible "gut level" connection that hard core Silver Age collectors feel for Showcase comics, so it is a little difficult to treat them like commodities on the stock exchange. Even so, a couple of interpretations of the collector opinions expressed in the spreadsheet are rather evident and, I propose several conclusions that I feel are due your consideration.

1) In no way, shape, or form should these statistical data be construed as scientific. Think of it instead, as an average of informed opinions.

2) High grade Showcase issues in most cases are still a real bargain, even at multiples of guide, considering all factors!

3) I speculate (and it's purely my opinion) that **high grade** copies of many high demand issues will set all time record prices before the end of the year, if they become available (e.g. numbers 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 34, and 37 specifically).

4) A few issues seem to be incredible bargains and in this sense are rather like "best buys". These include issues 2, 3, 5, 7, 11, 12, 15, 16, 17, 18, 19, 20, 21, 25, 26, 27, 28, 29, 34, 35, 36, 37, and 38.

Why do so many Silver Age and 1950s collectors actively pursue this rather off-beat, somewhat helter skelter title? For me the answers are simple. I want the early "pre #1" appearances of DCs stable of Silver Age Heroes. I prefer to collect and invest in truly rare and genuinely historic items. But most of all, I long to recapture the youthful thrill of solving the strange case of the Showcase numbering. And for those of you old enough to have purchased those early Showcase issues right off the stands in the fifties. . . maybe the child inside you is still plagued with the same quandry that I am . . . What ever did happen to Flash 1-3 anyway?

Gary M. Carter

(CBM welcomes your comments, suggestions, and opinions on this topic! Send 'em to The Comic Book Marketplace, P.O. Box 180900, Coronado, CA 92178-0900)

my want list.
all needed-
in at least fair condition.
all pages and cover there,
all art and words legible.
as low a price as possible.

black cat.
pocket comics #1,(origin black cat,)
black cat-
2,3,4,5,6,7,8,13,29.

cat man.
crash comics 4,(origin cat man,)
cat man-
1,2,3,4,5,6,7,8,9.

dr.strange.
strange tales.
111.

inferior 5.
1,2,3,8,9.

john force magic agent.
2.

legion of super heros.

in adventure comics.
247,271,290,302,307,320,322,324,327,
330,331,332,333,337,338,342,346,350,
351,353,354,356.

in action comics.
287.

Bible visualized series.
#2056.
new testament heros-
acts of apostles visualized.
book two.
by standard publishing co,
cincinnatti ohio.

strange fntsy.
#4.

tales from the great book.
1,2,3,4.

tower thunder agents.
#8.

indefinates:
not sure what title or issue is.

agent-
sent to rescue-
kidnapped scientist,
who has serum-
causing gigantism,
is captured-
injected with growth serum,
becomes a giant.
escapes with antidote.

aquaman-
captured by or ends up with-
aliens.
one able to harden his skin.
the one able to harden his skin-
does wrong.
aquaman leads him-
into a hole he is too heavy-
to escape from.

story with-
metallo's(superman's enemie's)
origin,
and or 1st appearance.

origin story of-
johnny thunder-
and thunderbolt,
of the justice society.

a big gorrilla like alien-
with super strength,
going out only at night,
stopped by shinning light on him.
seems like this was a marvel comic.

an alien in a short story-
i think by steve ditko,
able to turn himself into a star,
and fly,
leaving a trail of smaller stars.

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34 ..... $130.00
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104 FN 100.00
118 FN 100.00

ADVENTURE
121 VF 160.00

AIRBOY
V6#4 G-VG 12.00

ALL TOP
1 NrFN 20.00

ANIMAL ANTICS
10 G-VG 6.50

ATOMIC ATTACK
8 (final iss.) VG+ . 20.00

BABE RUTH SPORTS
4 G+ 10.00
11 FN-VF 30.00

BATMAN
19 printer crease thru cvr o/w VF+ ... 450.00
22 VF 400.00
54 VG+ 110.00

BILLY BUNNY'S CHRISTMAS FROLICS
1 minor spine damage o/w VF 30.00

BLACK CAT
1 sm hole in cvr else VF 100.00
20 VF-NM 50.00

BLACKHAWK
23 VG 35.00
67 NM 65.00
78 VG 18.00
88 stamp on cvr else VG+ 9.00

BLONDE PHANTOM
20 1" tape on spine else FN 45.00

BLONDIE
42 (feature book 12th Blondie) 55.00

BLONDIE COMICS
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BUSTER BROWN
9 G+ 3.50
11 NrFN 7.00
12 FN 8.00

CAPTAIN MARVEL
46 last Mr. Mind VF+ 90.00
49 FN-VF 60.00
50 sm tp on inside cvr, else VF+ 50.00
52 NM 65.00
62 FN 25.00
73 VF 50.00
82 FN-VF 40.00

CRACKAJACK FUNNIES
30 stain on edge o/w VF+ 80.00

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128 VG 4.00
131 VG 6.00

DELLA VISION
1 VF+ 30.00

DETECTIVE
63 VF 475.00
79 VF-NM 375.00
124 Joker cvr 4 v sm pieces off back cvr, else VF+ 375.00
164 check out photo journal on this one! VF 250.00

EXCITING COMICS
65 sm hole in b.c, else VF-NM 65.00

FAST FICTION
3 (she) p.o.b.c. o/w VF 100.00

FEATURE COMICS
94 VF 30.00
100 sm tear on cvr o/w VF+ 30.00
122 VF+ 28.00
144 last issue (scarce!) VF 40.00

FEATURE FILMS
1 (Capt. China) sm roll VG 60.00

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71 (#2) VF+ 34.00

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9 VF+ 15.00

HEADLINE COMICS
50 FN-VF 7.00
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38 slight roll FN 4.00

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46 slight roll, else FN 30.00

HUMAN TORCH
21 FN- 150.00
23 FN-VF 200.00

IBIS
3 (Wolverton) VF-NM 200.00

INVISIBLE SCARLET O'NEIL
2 VF 35.00

JACKIE ROBINSON
3 VG+ 45.00

LADY LUCK
87 (#2) minor foxing, 1 sm edge tear to cvr overall VG 110.00

MARCH OF COMICS
58 ..... 14.00

MARVEL MYSTERY
51 FN-VF 185.00

MARY MARVEL
15 "A" on cvr, o/w VF+ 45.00

MASTER COMICS
49 minor foxing at bottom of cover stress marks at staples, else VF 70.00
133 (last issue) VF 40.00

MIGHTY MOUSE (ADVENTURES OF. . .)
3 ..... 6.00
13 VG 9.00
19 VG 9.00

MILITARY #1
20 shadow on edge mi nor creasing near spine, else FN+ 135.00
23 l.r. corner off VG+ 50.00
27 o/w FN+ 90.00
28 abt FN 80.00
37 VF 130.00
39 slight foxing else FN 75.00
41 FN 80.00
42 FN+ 90.00

MISS CAIRO JONES
1 FN+ 45.00

MODERN
48 VF 75.00
50 VF+ 85.00
52 FN-VF 60.00
77 Torchy VF+ 75.00
79 VF 65.00
83 VF+ 80.00

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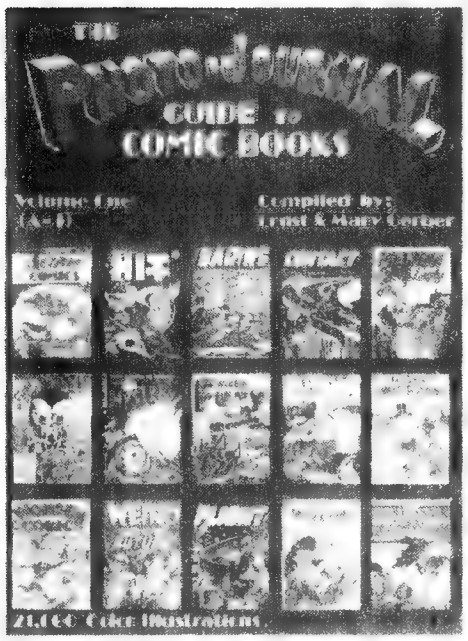

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The ULTIMATE PEDIGREE

by

Dr. Pat Kochanek

"How can you collect Mile Highs? Aren't you afraid that someone is selling you books which are not authentic?" After collecting exclusively "Mile High" (Edgar Church Collection) DC books for the last seven or eight years, I have found that with some tenacity, experience,, and a bit of detective work, a "Mile High" only collector can be significantly more confident of "Mile High" authenticity than a generic high grade collector can be of purchasing books that he is sure have not been restored, reglossed, cleaned, or otherwise "touched-up." In my opinion, a major and possibly key factor involved in this relates to essentially my having made a hobby out of locating the DC superhero "Mile High" books, tracing the history of previous ownership, tracking ongoing sales of these books, and -- related to this -- identifying the collectors seriously interested in "Mile Highs" and other ultra-high grade DCs.

Remarkably, a sizable number of the authentic "Mile High" collection books have moved around and some are currently changing hands at a relatively impressive clip. As far as I'm concerned, as beautiful as these books are, ANY movement of them at all is surprising. Certainly the significant financial factors involved bear on these transactions, and some of the movement can be explained by the fact that it involves "Mile High" for "Mile High" or other high grade trading (ie., getting equally beautiful books, or a large batch of nice books is the only way many collectors will part with authentic "Mile High" books). Quite a few of these books have actually moved around three or four times only to make a complete circle back to a previous owner. With the significant amount of movement of these books, the suggestion that keeping tabs on the "Mile Highs" as a key to authenticity correctly implies that quite a bit of research is in order for anyone seriously interested in "Mile High" collection. The recent movement of these books, however, makes on-going research on tracking these books necessary (even for those lucky few involved in the original sales) if they wish to remain viewed as relative "experts" on "Mile High" authenticity.

From my perspective, the three major factors which have been important to tracking down and following the DC "Mile Highs" are; 1) piecing together the bulk of the initial large sales in the original disbursement of the collection, 2) keeping up with movement of individual issues, and 3) owning and using the information provided on the original "Mile Highs" master list (see lower right of next page). These three factors are equally important and would apply as well to any segment of the "Mile Highs", not just DC. I will discuss an approach to using each of these factors which has been both enjoyable as a hobby, and functional for me (with regard to authenticity).

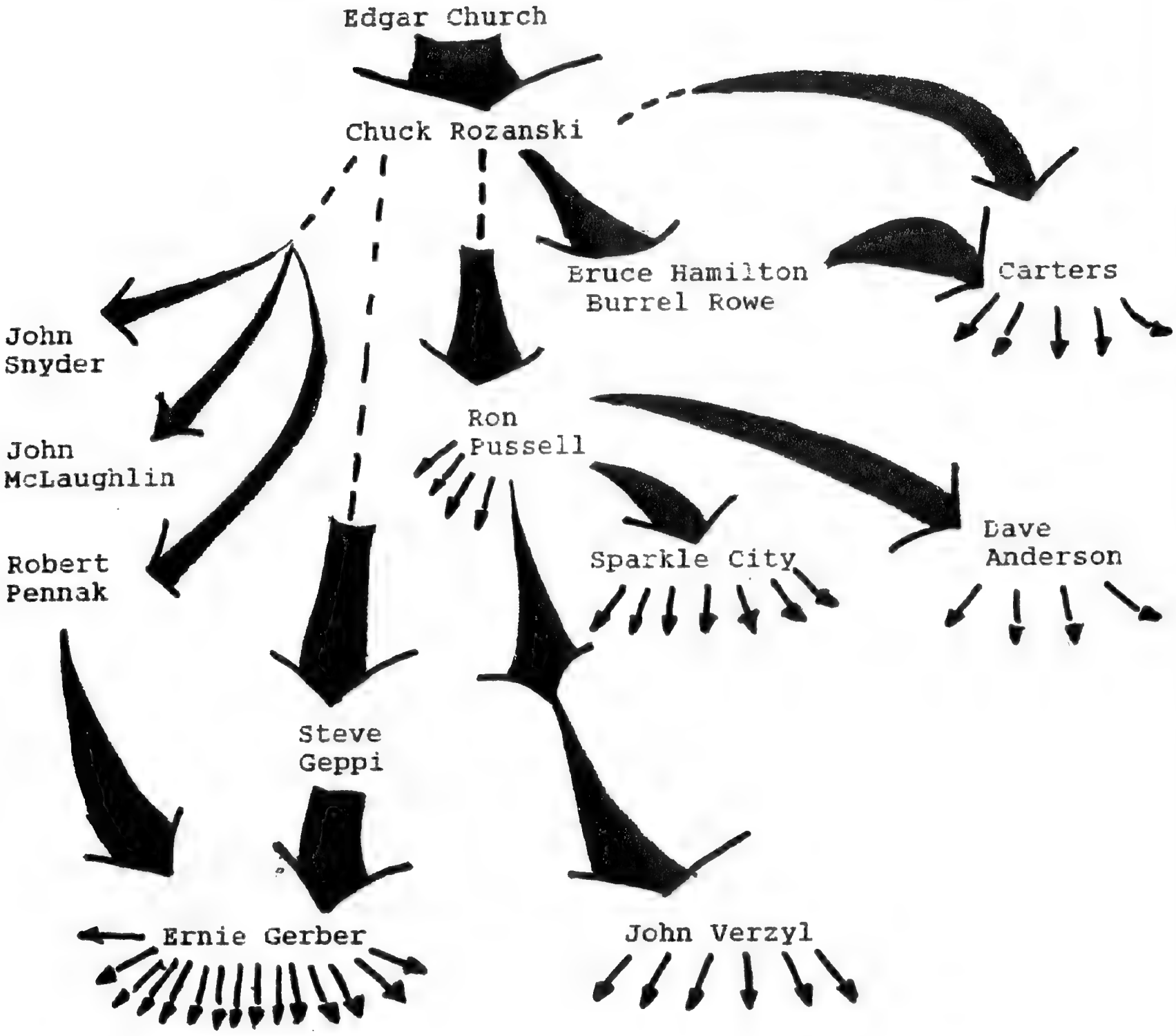
To the best that I have been able to piece it

together, the majority of the initial movement of the DC "Mile Highs" is shown in the diagram on the facing page. It is important to realize that although there is significant overlap in this diagram, if a similar diagram were to be constructed for the non-DC "Mile High" books, specific collector interests would make the diagram depicted muchless accurate for these companies. For example, unlike DC, the majority of the Timely runs were only minimally separated, and are currently owned by one individual. In addition, nearly every Fiction House was initially purchased from Chuck Rozanski by one individual. These were, at least in part, separated at a somewhat later date. Related to details involved in the initial purchase of the Edgar Church Collection by Chuck Rozanski of Mile High Comic's, Bruce Hamilton and Burrel Rowe were given first shot and purchased a sizable portion of these books, particularly DCs and Fiction House. As shown in the diagram, the Carter family, well known DC collectors and friends of Bruce Hamilton, purchased a rather sizable chunk of these books. As impossible as it sounds, Bruce Hamilton and Burrel Rowe had, in effect, cherry-picked the "Mile High" collection. For the "Mile High" maniacs out there, these include most (but not all) of the DCs (and some other books) which are not listed in the Original Mile High list. Some classic examples are the Adventure Comics 42, 55, 150; More Fun 58, 61, 64: and Green Lantern 12, 14, 21, just to name a few. Anyone fortunate enough to have seen these or any of the other original books cherry-picked out of the collection knows what the cream of the "Mile High" collection looks like: it's phenomenal! In that the Carter collection was quite extensive even back in 1976 (when the initial "Mile High" collection was sold), many of the DCs cherry-picked out also represent some of the scarcer books. The Carters also purchased a rather large number of DCs directly from Chuck Rozanski just after the list was printed. As conveyed to me, Bruce Hamilton was literally speachless (for the first and possibly only time in his life) when attempting to describe the quantity and quality of the "Mile High " collection to Gary Carter over the phone. Impressive numbers of other "Mile High" books (including DCs) were acquired by four other people, Ron Pussell of Redbeard's Book Den, and three collectors -- Robert Pennak, John McLaughlin, and John Snyder. If one were to not just focus on DC, Ron Pussell actually purchased by far and away the largest amount of the "Mile High" books from Chuck Rozanski. John Snyder focused more on key books rather than large quantity. Somewhat later, other individuals, particularly Steve Geppi, purchased significant numbers of DC (and other Mile High) books (see Diagram). One of the most remarkable facts about the disbursement of the "Mile High" books, as described by Ron Pussell, was the fact that except for a few early raids on selected DC and other books, the "Mile High" collection sold very very slowly. Three or four years after the original listing, major runs of the Golden Age books, such as Batman, Centaurs, Captain America etc., was still intact and for sale. This pause in sales after the early raids on the collection was almost certainly related to the incredible resistance to paying the requested 1.6 times Guide multiple. The early purchasers were certainly rewarded for their recognition the unsurpassed quality of these books. (cont.)

AN IMPORTANT PART OF COMIC BOOK COLLECTING HISTORY!

A partial cover of the original "Mile High Comics" sales list featuring the Edgar Church Collection when they were first offered for sale to the general public in 1977-78.

DIAGRAM
of major disbursement of DCs from the original EDGAR CHURCH COMIC BOOK COLLECTION.



Large arrows represent major transactions, while small arrows represent more minor sales or multiple sales to individual collectors. Dashed lines are used to provide a general idea of the temporal sequence of events (see text for details).

Currently, sales at 4-10 times Overstreet mint value for key or scarce books (DC in particular) is not uncommon. Tracking the majority of the sales of the authentic "Mile High" collection DCs over the last 7-8 years is much more difficult than piecing together the original disbursement, and requires real tenacity and dedication. If I waren't a DC only collector, it would probably have been impossible to track them down, and it would unquestionably be a full time job. The composition of the majority of the DCs purchased originally by Robert Pennak, Steve Geppi, and Ron Pussell is given in the selling lists of some of the subsequent purchasers of these books (Ernie Gerber and Sparkle City Comics). These lists, (which emerged in the mid 1980s) along with essentially EVERY DC mile high sale advertised after 1985 (and many not advertised) have become part of my files. Combined with the information on the content and distributor coding of the Carter "Mile High" collection books, Ernie Gerber's DC books, and information on portions of Dave Anderson's, John Verzyl's, Joe Dungan's, and my own collection, the majority of the DC "Mile Highs" (although not all) have been identified. With this type of systematic approach, and, as we will discuss in future columns, combining this type of research information with knowledge of the distributor coding, and other characteristics of the "Mile High" books, one can be fairly certain of authenticity. Personally, I avoid purchasing any book with a question or controversy, further strengthening the authenticity issue in my collection. In point of fact, this approach to tracking "Mile High" sales actually allowed me to help a major dealer identify a fraudulent "Mile High" book before it was re-sold.

Two important points for the novice regarding "Mile High" purchases. First, just because a book is coded (even appropriately) don't be immediately convinced it is the authentic "Mile High" copy. Many "Mile Highs" are pictured in the Gerber Book. An attempted "coding" of a high grade non "Mile High" has already been attempted. Second, I have repeatedly seen a situation where a collector or dealer purchased a book several years ago as "Mile High" and later found out that it was not really the "Mile High" copy or that it is a book which is one of several controversial books (ie., the authentic "Mile High" copy is claimed by another legitimate source). The dealer or collector "QUIETLY" sells the book as "a" "Mile High" copy. I have been able to substantiate at most 8 duplicates FOR ALL OF DC in the "Mile High" collection, and several of these are controversial. If one plans on collecting these books, I strongly recommend a strategy similar to the one which I have taken. In addition, request the chain of previous owners for the book, and before purchasing (especially at the current prices2.5 - 10 times Overstreet), it would behoove the purchaser to obtain 3 or 4 opinions on a given book. Optimally, these should come from people with no vested interest in the sale. Hell, those of us who are "experts" on these books already take similar precautions. You will find that several "Mile High" experts/enthusiasts will be more than happy to help. One would hope that a panel of experts will soon be formed and a photographic blueprint of all of the known "Mile High" books will emerge, and any controversial books will be directly compared by this panel. The author wishes to thank Joe Dungan, Ernie Gerber, John Verzyl, and especially Gary Carter and Ron Pussell for contributions to this chapter. If I omitted anyone form this list or from the Diagram, please let me know for future reference in this column.

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264 VG/F 32.00
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23 F- 45.00
24 F- 45.00
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38 VG + ... 32.00
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109 VF- 15.00

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7 VG- 75.00
10 FA + ... 40.00
11 G/VG 50.00
12 F 100.00
14 VG- 60.00
19 VG + ... 55.00
21 VF 35.00
22 G/VG 25.00
23 F 55.00
24 VG- 32.00
25 F + ... 70.00
25 F + ... 65.00
26 VG/F 50.00
26 VG 35.00
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28 G/VG 25.00
29 VF + ... 125.00
31 VG- 22.00
31 F 36.00
33 F + ... 45.00
41 VG 20.00
48 VG ..... —
48 G/VG 15.00
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141 VG + ... 15.00
143 VG + ... 15.00
143 VF 37.00
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21 F 15.00
24 F + ... 18.00
27 F + ... 18.00
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CBM *presents* SLEEPERS

This issue out guest expert is again SEAN LINKENBACK discussing

"MORE UNDERVALUED GOLDEN AGE COMIC BOOKS"

Thanks for all the ecellent feedback on last months article. I hope to share some readers alternate choices for the "10 MOST UNDERVALUED GOLDEN AGE COMICS" in next months' SLEEPERS column. In the meantime, I have continued to list comics that I believe are undervalued and exceptionally good investments for the future. These are not listed in any particular order, but again are comics that, with a little effort and patience, the collector should be able to locate.

1. **CAPTAIN AMERICA #59** (Nov. 1946) Unlike the Silver Age, a golden age hero's origin was hardly ever told! No one published comics to be collectible, and the main story was much more important than an origin retelling, so aside from the first appearance or a #1, origins were hardly ever told. This is why Superman #53, Batman #47, and others are so highly saught after. Because of the price increases Captain America is taking, this book will go up sharply in the coming years.

2. **SUB-MARINER #32** (July 1949) For the same reasons as above, but to a little lesser extent. For that matter, we can also list Marvel Mystery #92 in this same category.

3. **ADVENTURE COMICS #48** (March 1940) A Comic that is scarce in any shape. Although Hourman is not one of DC's 'Big Guns', he was a popular character who was a charter member of the JSA and whose first appearance really deserves a second look.

4. **ADVENTURE COMICS #61** (April 1941) Another Book that came close to making last issue's list. Not quite as rare as the #40 or #48, but still very desirable, as are all JSA members first appearances.

5 & 6. **FLASH COMICS #86 & 92** (Aug. 1947 & Feb. 1948) First appearance of the last character to join the JSA, and then in #92 The Black Canary became one of the few heroines to receive cover status. And what a beautiful cover it is, Just take a gander at Overstreet's color section in the Comic Book Price Guide #13 (1983)....now thats an incredible cover!.

7.**MORE FUN #67** (May 1941) Another case of the origin getting less exposure than it should. They did not tell Dr. Fate's origin for a full year after his first appearance. Not even Batmen had to wait so long to find out how he came to be!

Now let's take a look at a few undervalued Centaurs as I promised last issue.

8 & 9. **FUNNY PAGES #6** and **FUNNY PICTURE STORIES #1** (both Nov. 1936) The first appearance of the Clock, first masked hero in a comic book. There were a couple of heroes before him (Dr. Occult comes to mind), but he was the first to achieve headline and cover status. A glimpse of the great things to come from the comics industry.

10. **DETECTIVE PICTURE STORIES #1** (Dec. 1936) The first comic book devoted to a single theme (predating Detective #1 by several months) an important trend setter, that many other publishers would soon follow.

11. **FUNNY PAGES V2#10** (Sept.1938) The first costumed comic book hero after superman (yes, Pre-Wonderman and Crimson Avenger). Excellent art and stories helped the arrow receive his own title two years later. One of the first heroes to do so.

12. **KEEN DETECTIVE FUNNIES V2#7** (July 1939) First appearance of the Masked Marvel, a well thought out character who has a secret laboratory and a special plane (a la Batman?). Received his own title the following year. He was also the subject of his own republic serial.

That is it for this month. Please send all letters and suggestions to the editor. Thanks for reading, Sean Linkenback.

Stavros Merjos

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32 VF 50
32 VG 20
33 NM 60
34 VG/F 25
35 VF/NM 55
36 VF/NM 55

83 VF/NM tiny chip on FC 7
84 VF++ 12
85 VF/NM 14
86 VF/NM 14
87 F/VF 7
88 VF/NM 14
89 VF/NM 14
91 NM- 15
92 NM- 15

95 F/VF 10
96 VF++ 17
96 NM+ 25
98 F/VF 7
98 VF/NM 13
99 VF+ 10

Batman

100 VG 200
200 NM 100

76 VF+ 15
77 VF+ 15
78 VF+ 15
79 VF/NM 18
80 VF+ 15
81 VF/NM 18

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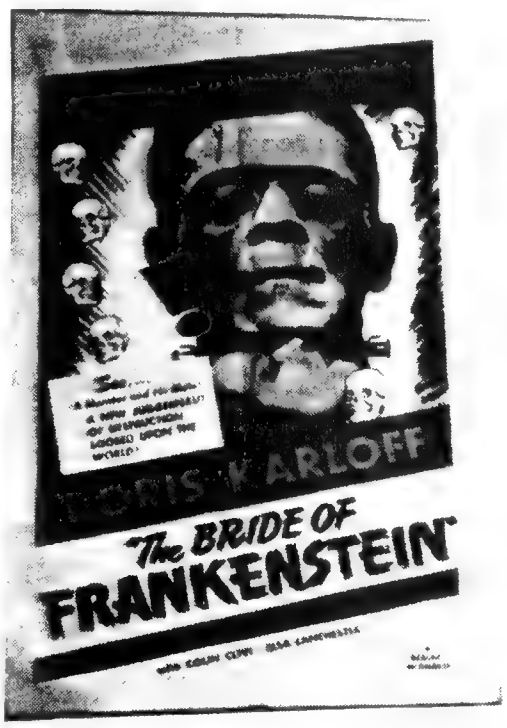

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Bill Gaines's EC Time Vault is Opened

by Bob Overstreet

It was a cold, rainy day in August. The mist settled in among the Manhatten skyscrapers creating a spooky EC setting as Russ Cochran and Bob Overstreet walked over to Gaines's apartment from their hotel. It seemed like only yesterday when Russ called Bob to tell him that Bill Gaines had decided to sell his EC collection. Russ will be handling the sale and Bob was needed to verify the collection and to arrange the copies of each issue by grade. We both knew that he had put away twelve copies of every EC 35-40 years ago and sealed them away in boxes. Now the time had come to open these packages.

Thoughts were rushing through our heads about the significance of this day: We had many questions to be answered. We wondered what the condition would be like, how white the pages would be, if any issues would be missing and if something new would be discovered.

We finally arrived at Gaines's apartment at 10:15 a.m. After clearing security, we arrived at his doorstep. Bill and his wife Anne cheerfully invited us in. Their apartment was like a curio shop, filled with mementos, souvenirs and Statues of Liberty which they had collected for many years. Over to the right were bookshelves filled with bound ECs and Mads. But what really caught our eyes was a genuine shrunken head sitting on the shelf (see Haunt #8 cover). After gasping and choking for a second, we settled down around a large dining room table where the work would be performed.

In the closet were six large cardboard boxes which contained the ECs. The comics were wrapped in brown paper by issue number and sealed in the boxes.

Before the comic books were handled, Russ and Bob put on white cotton film editor's gloves. The first box was opened and the first package of comics was set on the table. We began with Vault 40 and worked backwards to War Against Crime 10. Russ cut open each package, counted the issues and handed them to Overstreet for arrangement by grade. Anne placed the i.d. labels on Mylar bags while Bill supervised. After each stack was graded by Overstreet, Russ placed them in Mylar sleeves. At this point the copies were divided into two groups, one to be sold and one to be retained by Bill. Depending on shortages, Bill wanted to keep up to four copies for his personal use.

It soon became apparent, after going through a few packages, that we were seeing something out of the ordinary. The books were dazzling. They were essentially in brand new condition with full cover gloss and extra white pages. The cover colors were brilliant with only a few exceptions. All of the noticeable defects either occurred during printing or trimming or by the way they were wrapped. Some corners were bumped and some issues were wrinkled.

We were disappointed to find no annuals or Pretrend comics except for War Against Crime #10, 11 and Crime Patrol #15 & 16. But we were surprised to find most all of the different variations of M.C. Gaines's books, Picture Stories From The Bible, Science, American History and World History. Some of these books carried the All-American seal, some the DC seal and others had the familiar EC seal.

After opening a few packages and seeing the pristine condition of the books we just had to check out their smell. The white paper and inks were still so fresh, that opening the books and smelling the inside swept us back to 1950. It was a smell we all remember. Those of us who can recognize a Church (Mile High) comic by its smell would have trouble distinguishing between it and the Gaines collection smell. It also soon became obvious that we were looking at probably the best surviving sets of EC comics.

As a comparison, many of the Harvey file copies had brown edges due to the way they were stored. Some of the Dell file copies also had minor browning on the edges. Since the Gaines collection was never read and was wrapped air tight, the only comparable collection would be the Church collection. In the Dell and Harvey file copies, there were issues missing in the runs, and in some cases there were probably as many as 100 copies of each issue.

Bill had remembered that there were 12 copies in each package, but we found that many had been opened, probably before Gaines moved to his present apartment in 1961. We found that most issues did have 12 copies, but there were many packages that contained 9, 10, 11 copies, a few with only 7 copies and 1 issue with only 1 copy (Vault #12).

The work was tedious, the days were long, but filled with memories that we shall never forget. As we looked at these books, we traded stories about our memories of seeing each cover for the first time and stories of how we tracked down that particular issue for our collections. Each day we played Christmas music and sang Christmas carols as we continued processing the mountain of unopened packages. At each day's end we returned to our hotel immersed in EC dust, Christmas spirit and childhood memories.

After spending a few days going through these beautiful books, Russ and Bob agreed that it was an experience that any EC fan would have enjoyed—the historic unveiling of the Gaines EC collection. It was like opening 300 little time capsules that hadn't seen the light of day for 35-40 years! Being small town collectors, we both felt privileged and honored to be present at such an historic occasion. We hope that these notes will in some way make it possible for all other collectors and fans to have been there also.

On Friday, Aug. 11th we processed Vault, Crypt, Haunt, Crime and Shock. On Saturday, Aug. 12th we did Weird Science, Weird Fantasy, Weird Science-Fantasy, Incredible Science Fiction, all New Direction, Mad and Panic. On Sunday we were joined by Sylvia Cochran and Angie Meyer and did Two-Fisted, Frontline, 3-D's and all Picture Stories. The actual sets of books were put together Sunday afternoon which finished the project.

We learned that Impact #1 was originally printed by Charlton Press. The printing quality was poor, so Gaines had the entire print run destroyed, saving only one copy. It was then printed again and distributed to the stands.

Overstreet wound up this trip by taking Jerry Robinson out to dinner Monday night to the Gotham Bar & Grill while Cochran & company went to a Broadway play.

Your Comics A

Beware of False Promises! Even though you honestly believe you have properly stored your val able comic collection in protective sleeves made of polyethylene or polypropylene, all you have rea done is speed up the deterioration process that makes them lose their value!

Get the true answers to your preservation questions once and for all. We at Bill Cole Enterpris have built our reputation as "The Preservation Professionals"℠ by making sure we manufacture a sell only the highest quality preservation products at the most affordable prices. We stand behi our products with a 100% satisfaction guarantee.

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Susan Cicconi, Conservator and Owner of The Restoration Lab in Boston, Massachusetts *says, "I can always count on Bill Cole for the highest quality products and a trusting and professional relationship."*

Craig Miller of Lone Star Comics & Science Fiction in Arlington, Texas *writes, "...our eight stores are selling your Mylar® and Mylite™ products faster than ever before! Of course, the quality of your merchandise makes our job that much easier."*

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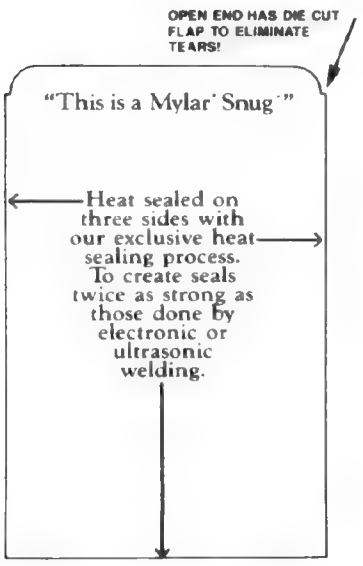
OPEN END HAS DIE CUT FLAP TO ELIMINATE TEARS!
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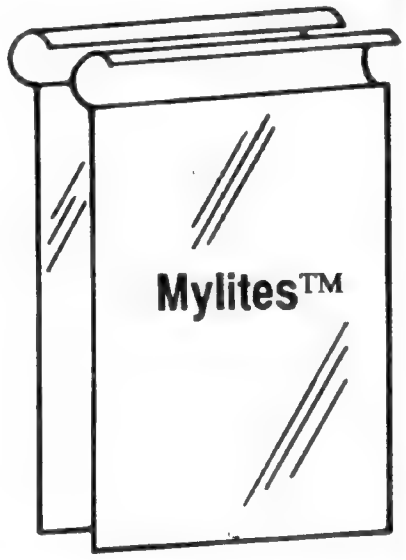
Mylar® Snugs™ -- Bill Cole's exclusive 4-mil thick protective sleeves have the strongest heat-sealed seams available, plus our exclusive rounded corner-cut openings. Don't be fooled by cheap imitations! Only Snugs™ give you the archival-quality protection you want for your valuable comic collection.



Mylites™ -- These 1 mil-thick Mylar® sleeves from Bill Cole Enterprises, Inc. are the only safe archival alternative to polyethylene or polypropylene bags for your more common collectibles!

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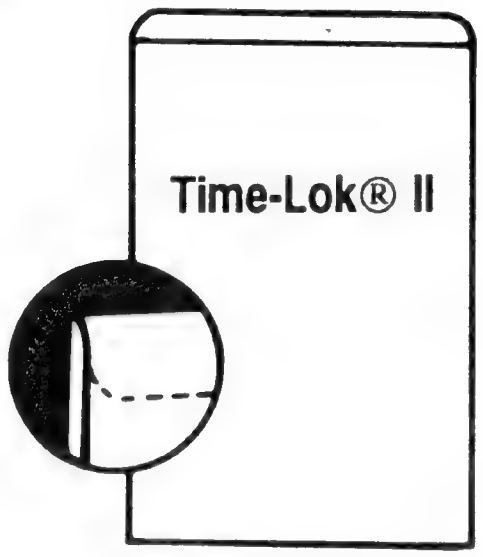
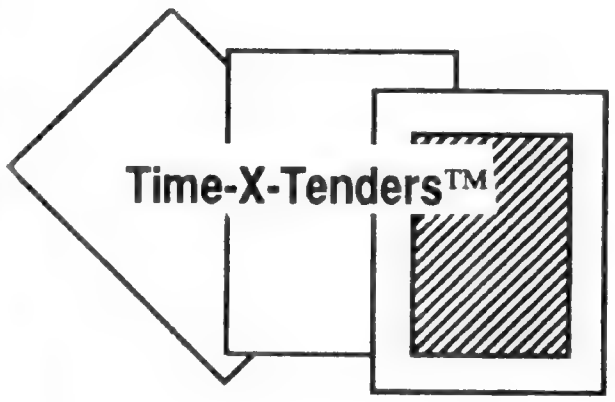
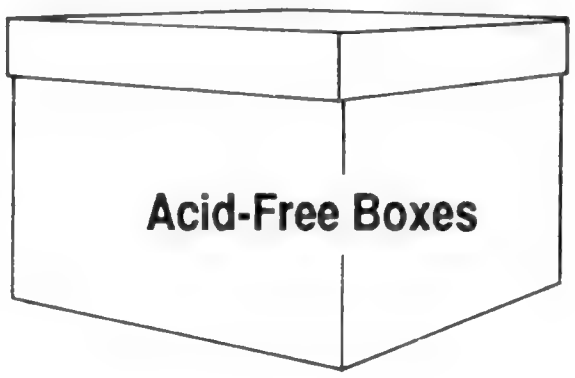




Time-X-Tenders™ -- Our exclusive 44-mil thick acid-free backing boards are made from virgin wood cellulose and are solid white. They have a minimum pH of 8.5 and a 3% calcium buffer throughout, and are the choice of museums, archives, and private collectors.

Acid-Free Boxes -- Tough, 52-mil thick board is used to make our archival-quality boxes. Their easy snap-up assembly requires no glue or tape. These are the same boxes museums use to protect their priceless documents.



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THE TASTE TEST

RECENTLY ANOTHER DEALER ADVERTISED THAT HE WAS LOOKING TO BUY WHAT HE TERMED AS "CERTAIN EXAMPLES" OF COMIC BOOK AND COMIC STRIP ART AND THAT HE WOULD PAY WHAT SEEMS LIKE SOME FAIRLY OUTRAGEOUS PRICES FOR THEM. HOWEVER, HE WAS NOT SPECIFIC AT ALL AS TO WHAT THOSE CERTAIN EXAMPLES ARE. I MEAN SERIOUSLY FOLKS, DO YOU EXPECT THAT HE WOULD PAY $10,000 FOR **JUST ANY** KIRBY COVER OR THAT HE WOULD PAY $15,000 FOR A FLASH GORDEN PAGE FROM 1940. OR EVEN THAT HE WOULD PAY $2,500 FOR A PRINCE VALIANT FROM 1971.

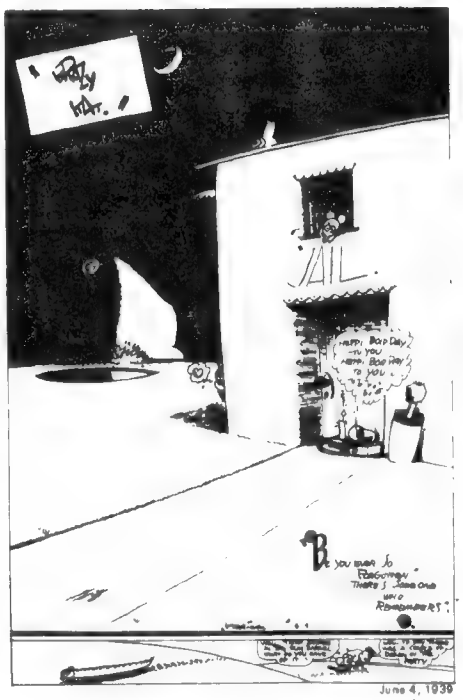
I AM POSITIVE THAT THERE ARE KIRBY COVERS WORTH $10,000 OR MORE, BUT DOES ANYONE HAVE THE COVER FOR FANTASTIC FOUR #1 FOR SALE OR CAPTAIN AMERICA #1 ? I DON'T THINK SO. BUT IF SOMEONE DOES, THESE COVERS ARE MOST DEFINATELY WORTH MORE THAN $10,000 EACH TO ME. HAVE YOU EVER SEEN A JOE SHUSTER COVER? OR HOW ABOUT YELLOW KID SUNDAY PAGES.

SO WHAT SHOULD WE GET OUT OF ALL THIS? JUST THAT WITH SUCH A GENERAL STATEMENT AS "I WILL PAY $10,000 FOR "CERTAIN JACK KIRBY COVERS"" YOU MUST ASK YOURSELF - DO I HAVE ANY OF THOSE "CERTAIN EXAMPLES"?

AS A COLLECTOR WHO HAS BEEN INVOLVED IN THIS FIELD FOR MORE THAN 25 YEARS, I HAVE BEEN TRYING TO MAINTAIN MY OWN COLLECTION OF ART AS WELL AS TRYING TO HELP YOU WITH YOUR COLLECTIONS. SOME SPECIFIC AREAS OF INTEREST TO ME THAT I HAVE CONCENTRATED ON ARE GOLD & SILVER AGE DC & MARVEL ART, ADVENTURE & HUMOR STRIPS FROM 1900-1980 & MAGAZINE / PULP PAINTINGS & ILLUSTRATION. THOUGH I HAVE BEEN ABLE TO LOCATE A LARGE BODY OF ART I HAVE BEEN UNABLE TO LOCATE "CERTAIN EXAMPLES" TO FILL MY COLLECTION. FOR THESE "CERTAIN EXAMPLES" I WILL PAY A VERY DEAR PRICE, BUT RATHER THAN SAY THAT I'LL PAY $30,000. FOR FLASH GORDON FROM 1935 & 1936 I WILL PINPOINT EXACTLY WHICH ONES I WILL PAY $30,000 FOR. THIS WAY YOU DON'T HAVE TO CALL SO I CAN SAY "IT ISN'T THE ONE." IF YOU HAVE ANY OF THESE PIECES, THEY ARE THE ONES!

ALEX RAYMOND 6-23-35
I WILL PAY $30,000.00

FOSTER 8-19-35
I WILL PAY $4500.00



HERRIMAN 6-4-39
I WILL PAY $7,500.00

I WILL PAY

$15,000. FOR ANY PRINCE VALIANT 1938, 1939
$30,000. FOR ANY FLASH GORDON FULL PAGE 1935
$ 3,000. AND UP FOR KRAZY KAT SUNDAYS
$ 1,500. AND UP FOR HOGARTH & FOSTER SUNDAYS
$ 1,000. AND UP FOR PEANUTS SUNDAYS
$ 3,500. AND UP FOR KUBERT HAWKMAN COVERS (B&B #34-44)
$ 1,500. AND UP FOR INFANTINO FLASH COVERS #105-160
$ 3,000. AND UP FOR LOU FINE & CRANDALL COMIC COVERS
$10,000. FOR ANY LITTLE NEMO SUNDAY IN GOOD SHAPE

I WILL PAY SIMILAR PRICES FOR OTHER ITEMS THAT CONTINUE TO REMAIN ON MY WANT LIST AND FOR THE ART LISTED OR SHOWN ABOVE I WILL PAY THOSE PRICES **ANYTIME FROM NOW UNTIL SUCH A TIME AS I WILL PAY MORE!!!!!!!!** SO IF YOU HAVE ANYTHING HERE, OR IF YOU KNOW SOMEONE WHO HAS SOMETHING HERE, OR IF YOU KNOW SOMEONE WHO KNOWS SOMEONE WHO KNOWS SOMEONE WHO HAS SOMETHING HERE.....
CALL ME NOW FOR THE HIGHEST PRICE AROUND!

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Al Capp
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Robert Crumb
Jack Davis
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Steve Ditko
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Bill Everett
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Carmine Infantino
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Mike Kaluta
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MASTERCARD VISA AMERICAN EXPRESS

I WILL ALWAYS BUY OR TRADE FOR QUALITY ART BY A NUMBER OF ARTISTS & I WILL GIVE EXTREMELY FAIR IF NOT DOWNRIGHT OUTRAGEOUS OFFERS FOR ITEMS OF PARTICULAR INTEREST. INCLUDING ART BY HAL FOSTER, ALEX RAYMOND, FRAZETTA, E.C.SEGAR, GEORGE HERRIMAN, ROBERT CRUMB, RICH CORBEN, BURNE HOGARTH, CHET GOULD, FRANK KING, CHARLES SCHULZ, WRIGHTSON, KALUTA, BARRY SMITH, M.J.WARD, GEORGE ROZEN, WALT BAUMHOFFER, J.N.HOWITT, GIL ELVGREN, ZOE MOZERT, PULP, PIN-UP OR PAPERBACK PAINTINGS, SILVER AGE DC ART OR MARVEL ART. I AM PARTICULARLY INTERESTED IN SILVER AGE DC COVERS, SPLASHES & STORIES.

SEE MY BUYING ADS ELSEWHERE IN THIS ISSUE. WHAT DO YOU HAVE?????

GOOD LUCK TO GARY CARTER & CBM. IT'S NICE TO HAVE YOU AROUND.....

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C.C.	BECK/COSTANZA	CAPTAIN MARVEL #6 CITY UNDER T/SEA 12 PP.STORY	9,000
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STUDIO OF	C.C.BECK	CAPTAIN MARVEL #4 P.59 OF BOOK	$550
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STUDIO OF	C.C.BECK	CAPTAIN MARVEL #4 PG.54	$700
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MIKE	ROY	LITTLE ANGEL in "CAMPING CUTUPS". 7 PP. 1950's	$100
MIKE	ROY/M. PEPPE	"KNIGHTS". COMPLETE COMIC FROM 1956. 33 PP.	$450
ART	SAAF	"RISE & FALL OF NICK WAGNER". 7 PP. 1952	$125
ART	SAAF	"THE ALI BABA JAR" f/DATE WITH DANGER. 6 PP.	$125

NORMAN	SAUNDERS	NOBODY FIGHTS ON CHRISTMAS. MAG PAINTING,1957	$850
NORMAN	SAUNDERS	THE BLUE PHANTOM DELL COMIC COVER. SOME DAMAGE	$750
CURT	SCHAFENBERGER	CAPTAIN MARVEL 9 1/2 PG. STORY F/WHIZ #120.	1,900
CURT	SCHAFENBERGER	UNKNOWN WORLDS #52 COVER	$150
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.1	$250
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.2	$100
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.3	$95
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.4	$225
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.5	$225
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.6	$150
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.7	$150
KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.9	$225
ALEX	SCHOMBURG	HOROSCOPE BOOK ILLO. VERY ATTRACTIVE. 7x10	$600
ALEX	SCHOMBURG	HOROSCOPE ILLO. MAN & WOMAN. 2 1/2 x3 1/2	$175
ALEX	SCHOMBURG	KATHY COMICS #2(1952)COVER. WORD BALLON MISSIN	$350
MIKE	SEKOWSKY	"FEAST OF THE GHOULS" 7 PP. f/ ADV.INTO DARKNESS	$200
MIKE	SEKOWSKY	"THE PIT OF HORROR" 1952, 8 PP.	$200
JOE	SHUSTER	SUPERMAN unpubbed 1939. FIRST KRYPTONITE STORY	TRADE*
STUDIO OF	SHUSTER	UN-PUBLISHED PAGE FROM 1940's	1,000
BARRY	SMITH	CONAN #14 SPLASH PAGE	$850
BARRY	SMITH	X-MEN #53 P.3 SPLASH. ILLO ON BACK	$275
ROBERT	STANLEY	STAR WESTERN 4/47 PULP COVER PAINTING	$750
CHIC	STONE	DYNAMO'S DAY OFF F/ DYNAMO #4. SPLASH.	$200
CURT	SWAN	ACTION #284 P.3	$175
CURT	SWAN	ACTION #284 P.7	$250
CURT	SWAN	ADVENTURE #301 P.2 LEX LUTHOR. CREASED	$175
CURT	SWAN	SUPERBOY #107 P.2 TORN, CREASED. GOOD PAGE	$75
CURT	SWAN	SUPERBOY #107 P.5 CREASED	$125
CURT	SWAN	SUPERBOY #107 PG. 3	$175
CURT	SWAN	SUPERBOY #107 PG.7. CREASED	$75
CURT	SWAN	SUPERMAN #157 P.4 LAST STORY	$250
CURT	SWAN	SUPERMAN #158 P.2 LAST CHAPT. SLIGHT STAINING	$250
CURT	SWAN	SUPERMAN #158 P.3 SECOND CHAPTER	$300
CURT	SWAN	SUPERMAN #158 P.7 RAT CHEW SLIGHTLY IN 1 PAN	$275
CURT	SWAN	SUPERMAN #158 P.7 -SECOND CHAPTER	$350
CURT	SWAN	SUPERMAN #172 PG.8 . 2/3 PAGE	$100
ALEX	TOTH	1940'a GREEN LANTERN PG. NO GL BUT GREAT ART	$300
ALEX	TOTH	ALL AMERICAN WESTERN #121 P.5 JOHNNY THUNDER	$300
ALEX	TOTH	STARS IN MY EYES PG.10	$150
ALEX	TOTH	STARS IN MY EYES PG.2	$150
ALEX	TOTH	STARS IN MY EYES PG.4	$150
ALEX	TOTH	STARS IN MY EYES PG.5	$150
ALEX	TOTH	STARS IN MY EYES PG.6	$175
ALEX	TOTH	STARS IN MY EYES PG.7	$150
ALEX	TOTH	STARS IN MY EYES PG.9	$150
ALEX	TOTH/SEKOWSKY	2 PAGE STORY "A GIFT OF MURDER" 1954.	$250
SAL	TRAPANI	METAMORHO CON SKETCH	$25
GEORGE	TUSKA/BECK?	CAPTAIN MARVEL #2 PG.14. VERY RARE.	$900
	UNKNOWN	EXCITING WAR #9 HAND COLORED COVER PROOF	$50
	UNKNOWN	GREEN HORNET #17 HARVEY HOUSE AD ART	$350
	UNKNOWN	HECKLE & JEKYLL COMIC COVER ca.1950's.	$150
	UNKNOWN	HENRY COMIC COVER 1950's.	$100
	UNKNOWN	MIGHTY MOUSE COMIC COVER ca.1950's.	$200
	UNKNOWN	OUT OF THE SHADOWS #12 COLORED COVER PROOF	$60
	UNKNOWN	OUT OF THE SHADOWS #13 COVER PROOF	$75
	UNKNOWN	OZZIE & BABS #4 COVER ART W/ COMIC BOOK	$200
	UNKNOWN	PETER PIG #7 HAND COLORED COVER PROOF	$35
	UNKNOWN	RICKY #5 HAND COLORED COVER PROOF	$35
	UNKNOWN	TERRYTOONS COMIC COVER ca.1950's. SLT.WATERDAM	$125
	UNKNOWN	TOM & JERRY COMIC COVER # 81 1950's. RARE	$500
	UNKNOWN	WEB OF MYSTERY FRONT COVER #25 pos. C.SULTAN	$125
	UNKNOWN	YOUNG EAGLE 23 PP. STORY IN 3 CHAPS. f/ISSUE #6	$150
BILL	VIGODA	THE SHIELD CON ILLO	$35
BILL	WARD	MENS DIGEST ILLOS. VERY LARGE, 3 DIFF.	$125
H.J.	WARD	SPICY PULP COVER OVERPAINT	2,000
AL	WILLIAMSON	CREEPY'S LOATHSOME LORE F/#4	$400
AL	WILLIAMSON	PELUCIDAR 2 ILLOS ON LARGE PAGE. GGRREAT	1,650
GAHAN	WILSON	SUCCESFUL OPERATION F/NAT.LAMPOON. COLOR	$250
S.CLAY	WILSON	CHECKERED DEMON WATER COLOR ILLO. GREAT 1979	$750
BASIL	WOLVERTON	MAD #31 "MAD HATS" BASIN	$300
BASIL	WOLVERTON	MAD #31 "MAD HATS" SOUP POT	$300
BASIL	WOLVERTON	MAD #31 "MAD HATS" TEA POT	$300
BASIL	WOLVERTON	MAD #31 "MAD HATS" TRASH CAN LID	$300
WALLY	WOOD	ABILITY TO DRAW AD F/ MAD #34	1,000
WALLY	WOOD	FREE FALL FERRIS F/ MAD. 2 SMALL PANELS	$100
WALLY	WOOD	FREE FALL FERRIS F/MAD #29 CUTAWAY ROCKET	$150
WALLY	WOOD	FREE FALL FERRIS F/MAD #29 LAUNCHING PAD	$200
WALLY	WOOD	FREE FALL FERRIS F/MAD #29 MOUSETRAP	$200
WALLY	WOOD	JACK E. GLISTEN F/MAD #25. 2 SM.PANELS F/PG.4	$150
WALLY	WOOD	JACK E. GLISTEN F/MAD #25. TOP PANEL F/PG.4	$275
WALLY	WOOD	TV MOVIES W/BUILT IN ADS F/MAD #36. JUNGLE JIM	$300
WALLY	WOOD	TV MOVIES W/BUILT IN ADS F/MAD #36..JAIL STRIP	$300
BERNI	WRIGHTSON	BADTIME STORIES CONTENTS PAGE. COLOR BY.S.OLIF	$750
BERNI	WRIGHTSON	SWAMP THING #4 PG.15	$200

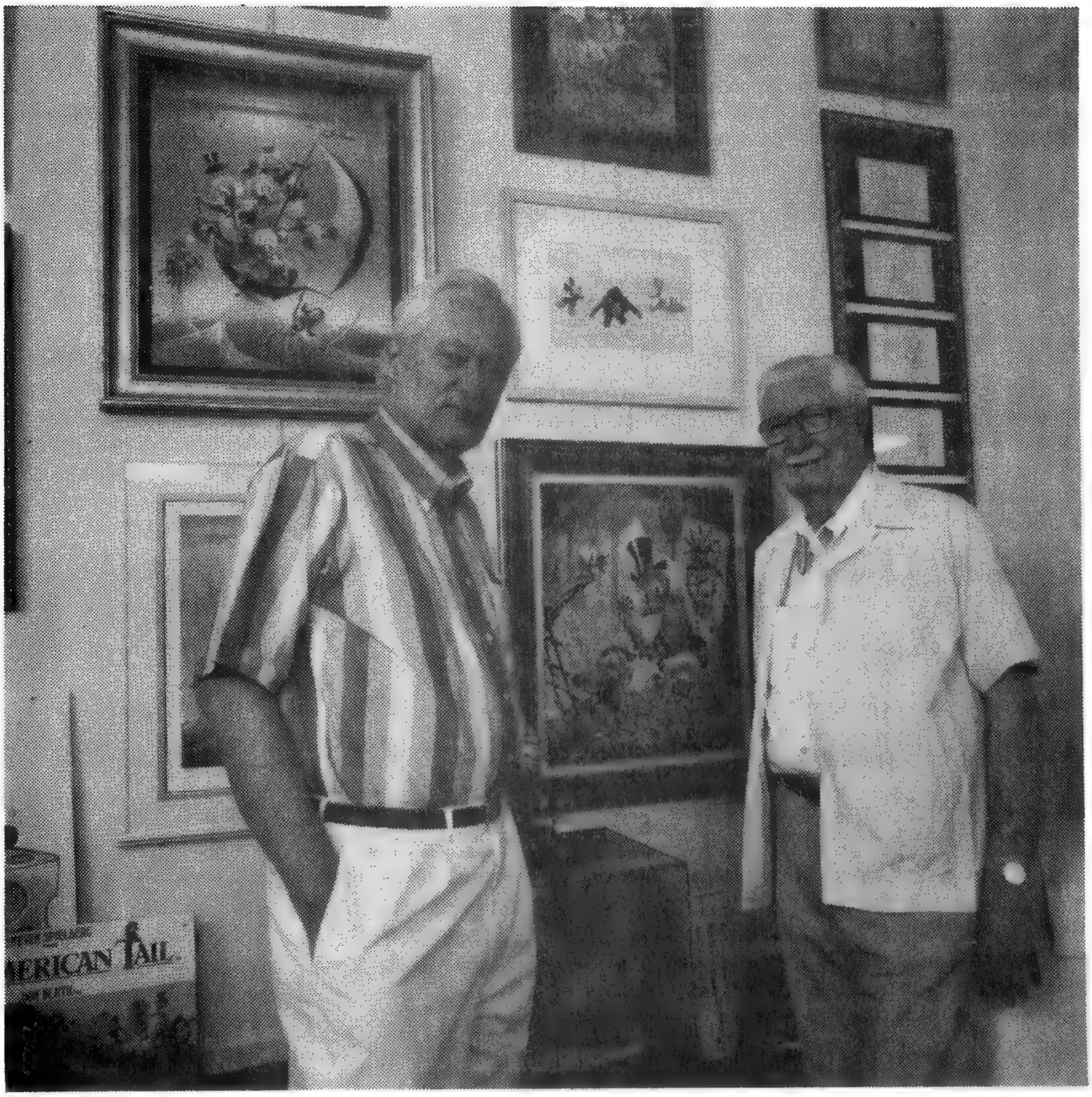
COMIC STRIPS

CARL	ANDERSON	HENRY (S) 8-7-60	$125
ALFRED	ANDRIOLA	KERRY DRAKE (D) 1-1-57. NEW YEARS GREETING.	$175
GUS	ARRIOLA	GORDO (S) 5-2-54	$250
KEN	BALD	JUDD SAXON (D) 5-14-57	$75
KEN	BALD	JUDD SAXON (D) 5-17-57	$75
WALTER	BERNDT	SMITTY (D) 9-3-30	$100
WAYNE	BORING	SUPERMAN (S) BOTTOM ROW #912,4-21-571	$300
AUSTIN	BRIGGS	FLASH GORDON (S) 7-25-48	$500
DIK	BROWNE	HI & LOIS (S) 5-26-57	$350
DIK	BROWNE	HI & LOIS (S) 8-18-57	$350
DIK	BROWNE	HI & LOIS (S) 8-25-57	$400
ERNIE	BUSHMILLER	FRITZI RITZ (S) 12-23-56. CHRISTMAS THEME.	$400
HARRISON	CADY	PETER RABBIT (S) 11-20-21	$500
DICK	CALKINS	SKY ROADS (D) #169	2,000
DICK	CALKINS	UNKNOWN DAILY STRIP 1940's	$500
MILTON	CANIFF	GAY THIRTIES (D) DAILY PANEL 8-31-33	$400
MILTON	CANIFF	STEVE CANYON (D) 1-22-52 INSCRIBED	$300
MILTON	CANIFF	STEVE CANYON (D) 1-28-49.	$300
MILTON	CANIFF	STEVE CANYON (D) 10-12-64 INSCRIBED	$250
MILTON	CANIFF	STEVE CANYON (D) 4-27-49 ZIP STAINS. NO STEVE	$125
MILTON	CANIFF	STEVE CANYON (D) 6-4-49	$400
MILTON	CANIFF	STEVE CANYON (D) 9-10-63	$175
MILTON	CANIFF	STEVE CANYON (D)9-2-63, SLIGHT DAMAGE	$125
MILTON	CANIFF	STEVE CANYON (S) 11-13-66.	$350
MILTON	CANIFF	TERRY & THE PIRATES (D) 11-14-39	$375
MILTON	CANIFF	TERRY & THE PIRATES (D) 12-15 THRU 12-20-41	3,000
MILTON	CANIFF	TERRY & THE PIRATES (D) 2-21-42	$300
MILTON	CANIFF	TERRY & THE PIRATES (D) 2-7-38.DRAGON LADY.	$875
MILTON	CANIFF	TERRY & THE PIRATES (D) 5-8-39	$400
MILTON	CANIFF	TERRY & THE PIRATES (S) 9-15-46 LAST PAN./STAT	$850
MILTON	CANIFF/DWYER	DUMB DORA (D) 12-20-33 GHOSTED BY CANIFF	$150
AL	CAPP	LIL ABNER (D) 1-20-36	$450
AL	CAPP	LIL ABNER (D) 10-11-49 KIGMIES	$400
AL	CAPP	LIL ABNER (D) 8-15-49	$200
AL	CAPP	LIL ABNER (S) 10-27-57	$325
AL	CAPP	LIL ABNER (S) 12-19-43	$600
AL	CAPP	LIL ABNER (S) 2-27-44	$250
AL	CAPP	LIL ABNER (S) 3-5-44	$350
AL	CAPP/FRAZETTA	LIL ABNER (D) 8-14-57	$175
AL	CAPP/LUBBERS	LONG SAM (D) 7-2-58	$125
	CHAD	HOWDY DOODY (S) 7-13-52	$600
ROY	CRANE	BUZ SAWYER (D) 12-27-56	$150
ROY	CRANE	BUZ SAWYER (S) 6-9-57	$500
ROY	CRANE	BUZ SAWYER (S) 9-15-57 TRIMMED TO PANEL BORDER	$375
JOHN	CULLEN MURPHY	BIG BEN BOLT (S) 3-11-62	$275
JOHN	CULLEN MURPHY	BIG BEN BOLT (S) 3-18-62 GREAT BOXING	$325
JOHN	CULLEN MURPHY	BIG BEN BOLT (S) 3-25-62 GREAT BOXING	$350
PHIL	DAVIS	MANDRAKE THE MAGICIAN (D) 6-5-37 ZIP STAINS	$300
PHIL	DAVIS	MANDRAKE THE MAGICIAN (S) 1-8-50. NICE.	$600
PHIL	DAVIS	MANDRAKE THE MAGICIAN (S) 8-9-59.SLT.WATERDAM.	$225
BILLY	DEBECK	BARNEY GOOGLE & SNUFFY (D) 12-28-38.INSCRIBED	$300
BILLY	DEBECK	BARNEY GOOGLE (D) 4-5-35	$325
RUDOLPH	DIRKS	CAPTAIN & THE KIDS (S) 10-29-61. NO LOGO	$175
WALT	DISNEY	SCAMP (S) 11-10-57. TRIMMED TO PANEL BORDER.	$325
WALT	DISNEY	SCAMP (S) 5-5-57	$500
"TAD"	DORGAN	JUDGE RUMMY (D) 1916	$300
AL	FAGALY	THERE OUGHTA BE A LAW (S) 1-5-58	$75
HAM	FISHER	JOE PALOOKA (S) 1940's or 50's	$250
HAM	FISHER	JOE PALOOKA (S) 2-23-41.	$850
CHARLES	FLANDERS	LONE RANGER (D) 1-20 TO 1-23-65, 4 DAYS	$100
CHARLES	FLANDERS	LONE RANGER (D) 1-25-65	$30
CHARLES	FLANDERS	LONE RANGER (D) 1-4 TO 1-9-64, FULL WEEK	$225
CHARLES	FLANDERS	LONE RANGER (D) 10-21-61	$30
CHARLES	FLANDERS	LONE RANGER (D) 2-1-63	$45
HENRY	FORNAHLS	JOE JINKS (S) 11-22-42	$125
HAL	FOSTER	PRINCE VALIANT (S) 5-9-48	TRADE TRADE TRADE*
HAL	FOSTER	PRINCE VALIANT PANEL 11-22-42	$750
HAL	FOSTER	PRINCE VALIANT PANEL F/1953. ARTHUR. SMALL STA	$375
HAL	FOSTER	PRINCE VALIANT PANEL F/1959. TILLICUM,BOLTAR	$500
FRED	FOX	ELLA CINDERS (D) 12-18-52	$25
FRANK	FRAZETTA	JOHNNY COMET (S) 11-23-52	5,000
FRANK	GODWIN	RUSTY RILEY (D) 12-19-56	$300
FRANK	GODWIN	RUSTY RILEY (S) 5-18-58	$650
FRANK	GODWIN	RUSTY RILEY (S) 5-4-58	$600
FRANK	GODWIN	RUSTY RILEY (S) 7-17-55. LOVELY PIECE.	$675
FLOYD	GOTFREDSON	CINDERELLA (D) 12-24-64 CHRISTMAS GREETING	$500
HAROLD	GRAY	LITTLE ORPHAN ANNIE (S) 3-4-62 VERY RARE	2,000
HARRY	HANAN	LOUIE (S) 1-5-58	$200
FRED	HARMON	RED RYDER WATERCOLOR ILLO 14x18. OUTSTANDING!!	2,000
JOHNNY	HART	WIZARD OF ID (D) 3-13-68 INSCRIBED	$250
GEORGE	HERRIMAN	BARON BEAN (D) 1917? RARE. DISCOLORED	3,000
GEORGE	HERRIMAN	KRAZY KAT (D) 1-26-38 INSCRIBED. LITE DISCOLR	1,500
GEORGE	HERRIMAN	KRAZY KAT (D) 1-28-39 KRAZY IN FOUR PANELS	1,350
GEORGE	HERRIMAN	KRAZY KAT (S) 11-21-43	4,500
	HOBAN	JERRY ON THE JOB/RAINBOW DUFFY (D) 35 ASSTD. @	$45
BURNE	HOGARTH	TARZAN (S) 1-17-43	2,500
BURNE	HOGARTH	TARZAN (S) 9-5-48	2,200
BUD	HOULIHAN	BETTY BOOP (D) 3-18-35	1,200
BIL	KEANE	CHANNEL CHUCKLES (S) 12-8-57	$100
TED	KEY	HAZEL WATERCOLOR ILLO 1944	$125
JOE	KUBERT	GREEN BERETS (D) ?-?-65	$150
STAN	LYNDE	RICK O'SHAY (D) 10-29 & 10-30-58.....BOTH FOR	$275
GUS	MAGER (WATSO)	HAWHSHAW THE DETECTIVE (S) 9-22-35	$300
GUS	MAGER (WATSO)	HAWKSHAW THE DETECTIVE (S) 9-5-42	$125
REX	MAXON	TARZAN (D) #2412 1947.GLUE STAINS OVER DIALOG.	$200
EARL	MACPHERSON	BELLE OF BORA BORA (D) UNPUBLISHED STRIP 40's	$300
FRANK	MILLER	BARNEY BAXTER (D) 9-24-4?	$125
ZACK	MOSLEY	SMILIN JACK (D) 11-20-53 ZIP STAINS	$75
JIMMY	MURPHY	TOOTS & CASPER (D) 9-1,2,3-30. 3 DAILIES	$300
JIMMY	MURPHY	TOOTS & CASPER (D) 9-5-30	$100
JIMMY	MURPHY	TOOTS & CASPER (D) 9-8-30	$100
JIMMY	MURPHY	TOOTS & CASPER (D) 9-9-30	$100
RUSSELL	MYERS	BROOM HILDA (D) 6-3-72 INSCRIBED	$250
WILSON	McCOY	THE PHANTOM (D) 7-23-45. BEN DAY STAINS.	$400
WILSON	McCOY	THE PHANTOM (S) 6-30-57. 1 LINE TYPE GONE.	$700
HARRY	O'NEILL	BRONCO BILL (S) 2-16-41	$250
FRED	OPPER	HAPPY HOOLIGAN (S) 8-10-30	$500
AL	PLASTINO	BATMAN (D) 10-11-66	$350
AL	PLASTINO	BATMAN (D) 5-13-69 INSCRIBED.	$350
CHARLIE	PLUMB	MA CINDERS ILLO ON 8x10 BOARD. 1944	$75
FRANK	ROBBINS	JOHNNY HAZARD (S) 11-13-55. SOME DIALOG GONE.	$400
FRANK	ROBBINS	JOHNNY HAZARD (S) 2-18-68	$175
FRANK	ROBBINS	JOHNNY HAZARD (S) 5-10-59. SOME DIALOG GONE.	$250
FRANK	ROBBINS	JOHNNY HAZARD (S) 7-21-68	$200
FRANK	ROBBINS	SCORCHY SMITH (D) 2-15-44?	$300
CARL	SCHULTZE	FOXY GRANDPA (S) 1920'S ?	$750
CHARLES	SCHULZ	PEANUTS (S) 12/4/60. SNOOPY	2,500
CHARLES	SCHULZ	PEANUTS (S) 8-3-52 FIRST YEAR OF SUNDAYS	3,000
E.C.	SEGAR	POPEYE (D) 12-25-37 GOONS	1,350
JOE	SHUSTER	SUPERMAN (D) #1354 (1943). OUTSTANDING DAILY	3,250
AL	SMITH	MUTT & JEFF ILLO	$100
JIMMY	SWINNERTON	LITTLE JIMMY (D) 11-8, 11-9-26 2 DAILIES	$600
JIMMY	SWINNERTON	LITTLE JIMMY (D) 3-20-34	$300
JIMMY	SWINNERTON	MR. JACK (D) 8-6-19	$350
JIMMY	SWINNERTON	MR. JACK (D) 9-22-19	$350
BUFORD	TUNE	DOTTY (S) 7-15-50's or 60's.	$75
MORT	WALKER	BEETLE BAILEY (S) 10-9-66. ZERO.	$300
MORT	WALKER	BEETLE BAILEY (S) 5-20-56	$475
DOW	WALLING	SKEETS (S) 1-13-35	$350
DOW	WALLING	SKEETS (S) 12-18-32 X-MAS	$450
DOW	WALLING	SKEETS (S) 12-24-39 X-MAS	$400
DOW	WALLING	SKEETS (S) 12-26-37 X-MAS	$400
RUSS	WESTOVER	TILLIE THE TOILER (D) 11-29-38. INSCRIBED	$100
RUSS	WESTOVER	TILLIE THE TOILER (D) 8-27-32	$65
RUSS	WESTOVER	TILLIE THE TOILER (S) 1-1-39. INSCRIBED	$300
RUSS	WESTOVER	TILLIE THE TOILER (S) 2-9-30 W/ VAN SWAGGERS	$250
RUSS	WESTOVER	TILLIE THE TOILER (S) 7-27-30	$200
ED	WHELAN	MINUTE MOVIES (D) TWO TIER DAILY 9-15-29 RARE	$350
AL	WILLIAMSON	SECRET AGENT CORRIGAN (D) 12-21-67	$150
DOC	WINNER	DUBBY/ELMER (D) 100 ASSTD. 1920's	$35
DOC	WINNER	TUBBY (D) X-MAS DATE UNKNOWN 1920's	$200
GEORGE	WUNDER	TERRY & THE PIRATES (S) 4-24-49.	$450
GEORGE	WUNDER	TERRY & THE PIRATES (S) 7-24-49.	$450
CHIC	YOUNG	BLONDIE (S) 12-26-65	$200
CHIC	YOUNG	BLONDIE (S) 2-22-31	$600
CHIC	YOUNG	BLONDIE (S) 8-20-61	$200
CHIC	YOUNG	BLONDIE (S) 8-8-6?	$200
BELA	ZABOLY	POPEYE & OLIVE OYL PORTRAITS. PRICED AS PAIR	1,000

CBM SPOTLIGHT
on
BRUCE HAMILTON

Where does one begin a discussion of someone like Bruce Hamilton, a person whose entire life has been involved in comic books, one way or another? His accomplishments and experiences could literally fill a book, and space permits sharing only a few of the myriad interesting bits of background information. Born October 11, 1932 in Lubbock Texas, Bruces' earliest memories of comics occurred in 1938 when he and his parents went into a drugstore and bought an Action Comic with a Superman story. The earliest comic that Bruce remembered from cover to cover is Loony Tunes #2. Both of these comics provided a great beginning. Between 1938 and 1943, his early aspirations of becoming a cartoonist eventually came to fruition when he was eventually published in the early David Mckay publications "Magic King" and on the Young Reporter Page of "Ace Comics". No small achievement for the early enthusiast! Bruce was also an avid fan of "The Open Road" for boys. Each "Open Road" issue contained a George Ward cliffhanger which invited young readers to draw a 4" x 5" cartoon saving the hero. As a reward, the editors published the winners. Young Bruce Hamilton had quite a number of cartoons published there! He was a comics fan all through the 1940's but as early as 1943 (the middle years of WWII) he became a bonafide "used comic book dealer". Used book stores would buy old comic books for a penny and sell them for two cents each. Then Bruce would buy them for two cents and sell them around the neighborhood for a nickel apiece or sometimes three for a dime from a basket on his bicycle. This was the beginning of a very long career selling comic books. As late as 1945-46, one Saturday of used comic book sales could net as much as 12 to 15 dollars! Once in awhile, Bruce would determine that a specific comic would be older, more interesting, and possibly worth a bit more, so Bruce would hold it back from sales. As he grew out of comics, these "special" books were neatly packed into orange crates and stored. Later (in the late 1960's) when he got back into comics, he returned to his parents house and retrieved these special books. Thus he is one of the few pioneer comic book collector/fans of those early days whose Mom and Dad didn't throw out their old comics! In 1952, about a year after high school, Bruce made his way to New York City, found a place at the YMCA, and attended the New York Cartoonist and Illustrators School (affectionately called C & I by its alumni) under the tutilage of the famous Tarzan cartoonist, Burne Hogarth. It was at C & I that Bruce began the serious work of becoming a professional. He tells a number of facinating anecdotes about his attendance there.

For instance, he tells of the time when "*some students at C & I experimented with submitting cartoons to the Saturday Evening Post or in some cases submitting panel art to comic book publishers to see if they could get something published and make a few dollars. In most cases the publishers were not interested in what students at C & I were doing, however there was one publisher whose offices were in the Flat Iron Building on 23rd street who did indeed like buying stuff from the best of C & I's students because (of course) the publisher could get it cheap. They would pay $4 for a page of script and $10 for a penciled and inked page of comic book art. It was during this period that I scripted the story "Stretching Things", and Steve Ditko did the art. It was Steve's first published work. I was a day student, and Ditko was a night student I believe, so we never actually met. Other artists that I did study with were George Woodbridge (who went on to work for MAD), and Angelo Torres (who worked with the Williamson/Wood/Frazetta gang). My real hero while attending C & I was Harvey Kurtzman, and before that it had been Basil*



"The Gladstone Man" and "The Duck Man"

Publisher/Collector Bruce Hamilton (left) with long time friend and associate Carl Barks

Wolverton. He was my hero through out the 1940s and then by the time ECs and MAD came along, I was a real Kurtzman fan. The humor of Kurtzman, and the drawing styles of both Wolverton and Kurtzman were my primary influences."

Bruce tells of an early encounter with EC legend Harvey Kurtzman at C & I. *"I invited Harvey Kurtzman to give a presentation to one of my classes. At the end of his talk, he laid out a pile of MAD comics for interested students to take as samples. There was a 'mad scramble' (groan) for these back issues. I was the first one to access the pile and immediately thumbed through it to locate a #1 issue. Harvey informed me that they had sold out of the #1, so I selected the only #2 in the stack. I later obtained the other issues of the MAD comics and had them bound for my personal reference, including the #2 issue that was supplied by Harvey that day. In 1990 Harvey Kurtzman came to visit us at the Gladstone offices in Prescott. I asked him to inscribe that very issue that he had given me more than 35 years earlier. Harvey's inscription was in his own special brand of humor .... he suggested that I should have stayed in radio ...."*

Bruce also tells a poignant anecdote about an encounter with the great Burne Hogarth. *"One day Tom Gill, a teacher at C & I during my tenure there, (and the artist for The Lone Ranger), commented that my work looked like 'it had been etched in stone'. He made this comment because my technique was a more precise drawing style. This meant that it was a bit more difficult to draw cartoons using my style because it took longer than usual to draw various assigned subjects. On another occassion, Burne Hogarth (who was infamous*

The Bruce Hamilton Checklist

MISTER MYSTERY #13 Sep-Oct 1953. First published comic work, text two pager, "When The Deep Purple Falls".

WEIRD MYSTERIES #7 Oct-Nov 1953. First published full comic book story. "Reaching For The Moon!" Rather interesting story in which Bruce killed everyone on earth!

MISTER MYSTERY #14 Nov-Dec 1953. "Terror Of The Deep". Not Bruce's title. Changed from "Who's Saurus Now?" by the editors because they heard from the artist that someone at EC was doing the same thing ... and apparently the EC editor changed the other artist's story title, too, as "Saurus" never appeared under either imprint.

STRANGE FANTASY #9 Dec 1953. "Hair Yee-eeee" Changed by the editor, who didn't get the joke from "Hair Yeee! Hair Yeee!"--one of Bruce's favorite stories, the main character was named after his best friend.

WEIRD MYSTERIES #8 Jan 1954. "Premonition!"

PETER COTTON TAIL 3-D #1 Feb 1954. First four stories by Bruce Hamilton, "Flutterby Butterfly", "Kitten Around" (title may have been changed), "Luck Out! Here I Come!" and "Space Salad" (title changed)--Bruce wrote a note in his bound volume of these stories, "All butchered by artist".

FANTASTIC FEARS #5 Jan 1954. "Stretching Things", Steve Ditko's "*first complete professional comic job*" (in Ditko's own words) which suggests that Ditko may have helped someone previously.

BLAZING WESTERN #1 Jan 1954. Text story, "Wheel Of Misfortune".

WEIRD MYSTERIES #9 Mar 1954. "Out Of Focus", badly done by artist.

PETER COTTONTAIL #2 Mar 1954 (misprinted as 1953 in indicia). All stories reprinted from 3-D #1, with comment written on page 1 of Bruce's bound volume, "*mutilated beyond recognition by the artist.*"

MISTER MYSTERY #16 Apr 1954. "Wall Of Coahuila", the story that made Bruce start thinking about getting out of comics. This story "*was so messed up by the artist and colorist that the reader couldn't tell who was who in the story. On the last page one guy is shown to throw a knife that apparently hits himself in the stomach! Even in the last panel, the editor had the survivor say "Eh" eight times, which was not the way I wrote the balloon*".

WEIRD CHILLS #1 Jul 1954. "Last Supper!" the last horror story Bruce wrote. The editor changed "The Lost Supper" to "Last Supper" after Bruce hesitated using his title. "*I thought the editor might think my title was sacreligious! I also wanted the last panel of the last page to be completely blank, which I thought would be a comic book first. Instead, the colorist colored most of the panel yellow, completely destroying the intended effect! I also used my future wife's name in the story*".

JOHN WAYNE #30 Mar 1955. One page filler, "The Kid", written for Bruce's friend, Bill Martin, who'd received the assignment to write and draw a one-pager about Billy the Kid. "*Bill liked to draw, but wasn't too keen on writing and went into a bit of a panick, so I wrote it for him. Coincidentally, I obtained the original art to this page twenty years later*".

----After "Weird Chills" Bruce changed focus and started doing some work for Harry Shorten at Archie.

LAUGH #64 Aug 1954. "Give Him Air", a one-pager which taught Bruce that working with Archie was as difficult as working for Stanmor. Bruce wrote it as a one-page Betty filler, not Suzie. Bruce called it "Buy the Weigh". The artist changed the copy in every single balloon yet improved nothing.

REGGIE #14 Aug 1954. "Gaining Wait" one pager.

BETTY AND VERONICA ANNUAL #3 1955. "The Voice Is Yet To Come", was Bruce's favorite work for Archie, partly because he thought the splash panel was great with a leggy and truly sexy Betty. There were more unwarranted text changes however, as with panel 4, page 1. Bruce had written "peaches and cream," and the artist changed it to "milk and honey". Bruce is still wondering why.

ARCHIE ANNUAL #6 1954-1955. "For Debtor Or Purse", one page filler. "Car-Wrecked Answer", one page filler.

----Bruce has indicated that there may have been other material published that he never saw. "*Neither publisher that I worked for ever told me when or where something that I wrote was going to appear, so I had to search the stands for my own stories*".

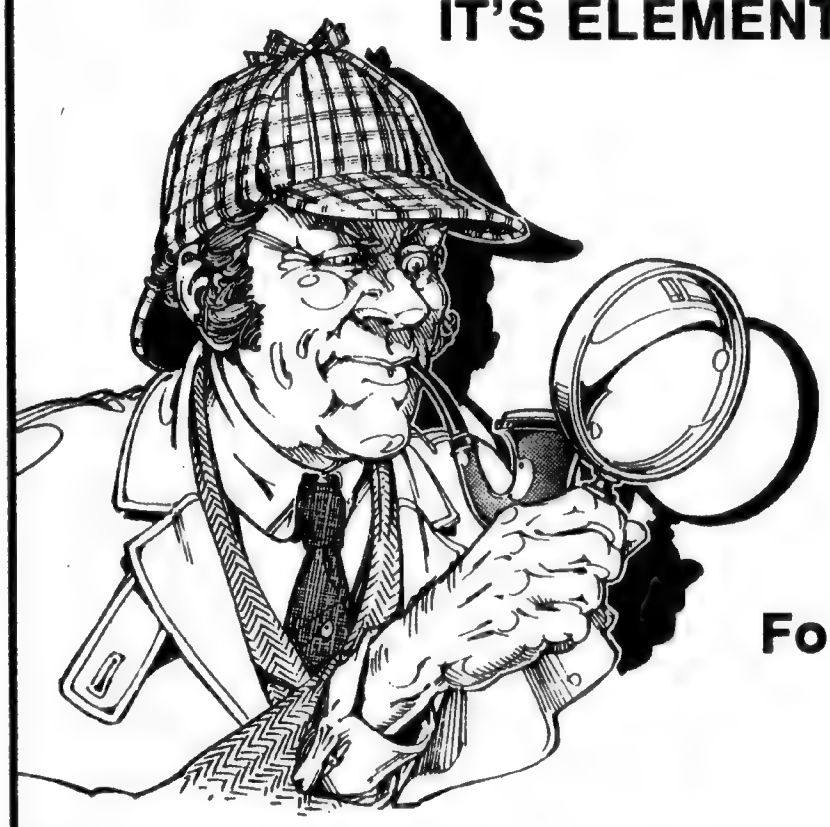
SPOTLIGHT continued

for his detailed evaluations of even the best student work) once looked at my 'etched in stone' cartooning style. Unlike the other students, I wanted Mr. Hogarth to comment on my work. He looked at it, and without saying a word, moved on to the next student. I requested that he return and give me some feedback on my drawings. He did return and said 'I don't want to....your stuff is fresh and original, and I am afraid that, were I to critique it, it would inhibit what you do and might harm your expression or hinder your development.' When I left that room, I was on a cloud. To think that the great Burne Hogarth thought my work was original enough not to criticize, is something that has always meant a great deal to me. As a publisher, I've tried to learn from this experience and always keep in mind that when there is a great expression of individuality that is not executed exactly the way I would do it, I always ask myself if my feedback is the best thing for the artist."

In 1954 Bruce Hamilton divorced himself from comics and went into radio. "*I did this because I was disgusted with the new Comics Code Authority; I was disgusted with working for 'schlock' publishing houses; and I was disgusted with certain 'established' artists changing my scripts for the worst* (see notes in Checklist on facing page). *When the Comics Code Authority came along and destroyed the comic book industry (as I saw it in the mid 50s), I got completely out of comics and entered professional radio, where I stayed for the better part of 17 years. I never looked at a comic book between 1955 and 1965! When the new wave of Silver Age DC and Marvel heros came along, I didn't even know about it. I hadn't given comics much thought until my wife, Helen, saw a newspaper article in 1967 discussing a convention devoted to collectors of old comic books. That article really rekindled my interest. I leaped into my automobile on a Sunday afternoon and drove straight through to Houston from our home in Lake Charles, Lousiana. I just had to find out what that convention was all about. The first two people I met were Paul MacSpadden and Jerry Weist. To this day, I've maintained close contact with both of them and value that first contact with fandom. So few attended the conventions in those old days that it was extremely easy to meet everyone. At that convention G.B. Love gave me the latest copy of 'The Rockets Blast Comic Collector' and Jerry Weist gave me a copy of the latest issue of 'Squa Tront'. I was really amazed that there could be an organized fandom.*"

This was the beginning of dealing in comics for Bruce. He tells of locating his first big collection a year or so later. "*I remember when I purchased it, because I had to borrow money from a bank. The collection contained a Batman #1 which I read. I was literally stunned because I remembered reading it as a kid! At that moment I became a real collector and decided to put it in a plastic bag and save it! A short one year later, I was so emersed in the hobby that it became a rather common event to fly all over the US to check out collections! My number one collecting interest today is original art.*"

Bruce discussed with CBM some other important events in his life ..... like meeting and becoming friends with Carl and Gare' Barks in 1972 and forming Another Rainbow with Russ Cochran in 1980. CBM is proud to introduce you to Bruce Hamilton.



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(Continued on next page)

(Continued from previous page)

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Letters TO THE EDITOR

Dear Gary,

I am writing to discuss some aspects of collecting my favorite Silver Age title, Showcase. I feel Showcase is somewhat misunderstood by collectors, and so I would like to share a few observations and opinions about DC's first "tryout book". Showcase is a generally under-rated series as it has so many first appearances of DC super heroes. It came out during a bad time for comics, just coming out a little after the McCarthy era. There was public outcry over comic books and Seduction Of The Innocent was the catalyst. A lot of comic book publishers folded and I believe there were low print runs on comics at this time. The public was not purchasing comics as they had in the early fifties. Television was also getting popular as a means of entertainment and many were loosing their interest in comics (I've even noticed that publishers printed more books and titles in summer months compared with the winter months). I also find the people who collect Showcase seem to be generally older (30-40 years old) compared with the younger Marvel collector. Most people don't realize just how old Showcase comics are. They generally assume they are about as old as Marvels. They are not, they mostly came out the previous decade. 1950's books are much, much tougher to find than 1960's books. Showcase collectors must have a great deal of patience and money. Showcase are expensive and always will be. Issues 1-15 are rarely seen in true very fine or better. I believe issue #9 (Lois Lane) is one of the most overlooked, undervalued books. It doubled in value since the last Overstreet and is an incredibly hard book to find. I still feel high grade copies of the #9 are listed low.

Magik Woo, Washington

(Your comments are well taken. I must admit that Showcase is one of my favorite Silver Age DC titles. I have been actively seeking high grade copies for 25 years now and many in my collection are lower grade than I would like. In some cases (like #9) I felt lucky to get a copy in any grade. My fanatsy is an auction where one white page, VFN or better copy of each Showcase issue (1-40) would go up for bid. I think that collectors would be astounded at the record prices these DC Silver Age gems would command. I'll keep on dreaming (sigh). CBM is presenting some amazing statistics regarding Showcase 1-40 that Silver Age collectors might find interesting. Please see the article entitled "The Relative Rarity And Demand Of Showcaes 1-40", elsewhere in this issue. Editor)

Dear Editor,

Great second issue! I liked every column and I can't even say that about TIME Magazine. I felt Dr. Kochanek's article was especially well written. Will he be discussing other Pedigrees? And J. Keith Contarino's contribution to CBM Forum was very provocative (Please tell him that I've added many of his suggestions to my want list). The opinions of both Mr. Linkenback and Mr. Contarino seem well informed although I personally would nominate some additional comics to their lists. Even so, I really like that kind of article, please keep them coming. I also liked "A Price Guide for Price Guides" as I also collect back issue Overstreets. I checked on my own collection and the majority of my issues were in lousy shape. I liked the print run data on the early issues, how about the same data for the rest of the issues? When you said in your ad that CBM is for serious collectors, it's obvious that you meant it. Keep up the good work.

Alan Nelson, Washington D.C.

(Welcome to CBM, Alan. We did mean it and we thank you for your letter! Editor)

Dear Editor,

Where has CBM been all my life? The second issue was fantastic! Thanks for the education on Mile High comics, and I also liked Pat Calhoun's column. I felt DC's Greatest Fifties Stories was good but a little high priced. If you keep those articles coming, I think The COMIC BOOK MARKETPLACE is a real contender for the main spotlight! p.s. Thanks for the option to get a first class subscription, third class seems to take forever to get this far from California.

Linda Flynn, Alabama

(Glad you liked the second issue! We hope this issue will also be to your liking. Editor)

Dear Gary,

Enclosed please find my subscription for your new publication. It is a pleasure to see another option available for collectors who specialize in Golden Age/Silver Age. It is very difficult to make contact with serious hobbiests other than at the San Diego ComicCon or through that "other publication". I would be interested in a feature that might show verified sales and/or percentage increases that have occurred in the marketplace. This would be useful in tracking possible surges in popularity and value increases. I hope that readers do not get hung up on the "pedigree" issue which seems to be rearing its head in this hobby. Exactly how many different pedigrees are there and who determines that these "new finds" deserve a special moniker?? I'm looking forward to your upcoming issues.

Michael Naiman, California

(Thank you for subscribing. Your perception is correct, our primary focus is on Golden Age and Silver Age comics and related collectibles. We are seriously considering your column suggestion as we think it's an extremely good idea. Questions and comments about Pedigreed comics are mentioned in many of the letters we recieve. Pedigree status depends on a number of things. Historical importance of the find, size of the find, the number of collectors who actively search out books from a specific find (demand), and, of course, publicity. I've noted that almost every single Pedigree that (I am aware of) is associated with a collection containing many high grade issues. This of course ups the demand. Its my feeling that Pedigree must always be balanced by condition. Also, some high grade finds have so few books that they never even become available to the general public. There are even examples of very large high grade finds that become absorbed into one or two collections and get very little notice, even though these comics might genuinely deserve a pedigree. I personally find the White Mountain collection quite interesting and exciting because it is one of the few large finds of high grade 1950s comics ever discovered. I enjoy these books to a small degree because of their pedigree, I enjoy them to a much greater degree because of their incredible condition and white pages. It is a very safe prediction that any white page/high grade 1950s and early 1960s will gain tremendously in value in the coming years, especially as (a)grading criteria becomes stricter and stricter and(b)public awareness of rarity in high grad grade increases (Not to mention demand). But, alas, this is a topic for a later issue of CBM. Editor)

Dear Gary,

. . . . . you mentioned (in your Price Guide article) that some dealers sell Overstreet back issues. Could you mention who does? I'm thinking of purchasing back issues. I wish you well on your new magazine.

Ray Bottorff, Michigan

(Many dealers trade in these back issues. At this writing, I think the "hottest deals in town" are the back issues that Mr. Overstreet himself is selling. You can't do much better than mint unread copies. Not only that, but Mr. Overstreet is letting them go at really reasonable prices! Sometimes collectors forget that the Comic Book Price Guide is the single most important reference document in the history of the hobby (not only for the price listings and the amazing story that they tell), but also because of the vast amount of detailed documentation on contents, dates, artists, numerical sequence deviations, and the list goes on and on. Think of what the hobby of comic book collecting would be like without such a reference book? Better yet, think of what a mint unread copy of this year's Guide will go for in the year 2011! Editor)

Dear Gary,

Just wanted to drop you a note to say how much I liked the article on World War II comics in the latest Price Guide. I didn't think they could get much better than the JLA article in last years guide, but it is. I was most impressed by the shear amount of information that you and Harry Thomas were able to pack into relatively few pages. Is CBM (or you I guess) planning any longish articles such as this? I hope so. Also, I liked your 2nd isuue of CBM. Nice going!

Dell Hudson, South Carolina

(I thank you (and I'm sure Harry does too) for your generous comments. I must regrettably decline your suggestion in that the WWII article required a great deal of research and an even longer time putting everything together. That type of long, involved article is just right for a yearly book but a bit involved for a monthly publication. Mr. Overstreet indicated that the article has been favorably received all over the country and that makes it all worthwhile! Editor)

Dear Editor,
How do you feel about investment in comics put out in the last 10 yrs or so? I am interested in starting to collect older comics. What do you think? Also my dad is asking too. Thanks.

Greg Massarene, Arizona

(I buy, read, and enjoy many recent titles, but I personally feel less comfortable investing in them. With some exceptions, recent comics are available in ample quantities, whereas high grade copies of comics published before 1970 are surely not. I'm aware that some recent comics have panned out as good investments, yet some have become short lived "fads". As a general rule of thumb, I feel higher grade Golden Age and Silver Age Marvels and DCs are the most stable investment and are less susceptible to market whims (thus are a "sure thing", so to speak). I suggest that the prudent thing to do, is for you and your Dad to consult with your local comic shop owner and/or contact any number of the reputable and experienced dealers whose ads appear in CBM. I'm confident they would be willing to help. I'd also suggest doing a lot of reading on the subject. The Comic Book Price Guide, The CBG, and, of course, CBM. There are also many excellent comic book history books available at the library. Editor)

Dear Gary,
Enclosed is my check for $12.00 to cover a one year subscription to CBM. Your publication is welcome indeed! We have needed this since the old TBG folded its tent leaving Golden Age and Silver Age collectors and dealers without a viable forum. I wish you the best of luck and you have my support. I am between catalogs at the moment, but I hope to get an ad ready so that I can meet your next ad deadline. I am anxious to participate in your new venture.

Hugh O'Kennon, Virginia

(Thanks Hugh, your support and kind words are welcome indeed! Please note this issues installment of CBM forum for some Silver Age fun. Editor)

Dear Gary,
Recently at a local convention, a young man walked up to our table and asked the fateful question...."Do you buy comics?". I said yes as an old looking orange crate was placed in front of me. I expected the usual assortment of Marvels and DCs but was pleasently suprised. As I examined the contents, a smile came across my face that is still there today! The Crate contained about 120 early and middle 50s comics from three publishers. Charlton, Ajax, and O'Farrell. Most of the books were in incredible condition with excellent original gloss. Most appeared to be "file copies" and unread! They were really prime examples of horror, sci fi, and westerns, plus some others. Of special interest were the many issues with Ditko stories and covers. We later discovered by way of conversation, that the seller was the son of a magazine distributor in northern California during the 1950s, and they were cleaning out their old warehouse when the comics were found. As we began to price them, we were startled to find that many wonderful books from this period are listed at exceptionally low prices, I suspect because their are so few documented sales of these rare, high grade, fifties books. We have dubbed these books the "Magic Lightening" collection. Another exiting aspect of the find was the fact that a couple of the books are not listed in Overstreet and even a few post 1955 books are not approved by the Comic Code Authority. What is your opinion on how one might go about pricing this kind of collection without giving them away and at the same time being fair?

Jim Pitts, California

(Fifties books are truly scarce. In high grade, practically non existent. I collected sixties books in the sixties, and I could find them in nice shape. I collected fifties books in the fifties and I could almost never locate them in decent condition. Although I think pedigree status for these books is sometimes up to the whims of collector interest, the important thing (to me) is the fact that they are in such incredible condition and that they are comics from the fifties! Not only that, but consider a 1954 or 1955 book that lists for twelve dollars in NM. Even at two to three times guide, it sounds like a bargain to me. Jim is not over estimating the general condition. When I was in San Francisco recently (At the Wonder-ful Wonder-Con)I had a chance to examine (and purchase) a few of these Wonder-ful books. Wowzers . . . they were positively beautiful! The 68, 72, 80, 96, and 100 page issues were particularly astounding! In my opinion, 1950s Charltons have always bean under-appreciated and under valued,. That makes them a real bargain in my book!. Thanks for sharing the background on your find. I really enjoyed knowing the origin of the collection. If you have a find you'd like to discuss, please drop us a line! Editor)

Dear Gary,

I just picked up issue #2 of CBM and I must say, I'm very impressed. I'm a long time subscriber to CBG, and while I thoroughly enjoy that publication, I feel that there's always room for more publications of its' type in the comic book marketplace (catchy phrase!). Anyway, I sometimes feel that CBG leans a bit to heavily towards new stuff. That's understandable, but I like to see more Golden Age and Silver Age material written about, discussed, and offered for sale. Enclosed is my check for a twelve issue subscription. I'm not a hard core Golden Age collector. I've been a comic collector for twenty five years, and I've been collecting Golden Age material for about the last dozen or so years. This year I've decided to plunge back in a semi-serious way and really concentrate my focus on Fiction House material, especially WINGS Comics. I was a bit dismayed to see little if any of this type of material offered for sale in CBM #2. Perhaps in future issues some dealers will have some for sale as I'm definitely interested in buying. Anyway, just as an idea for some future articles that might be of interest to your readers (I know they'd sure be interesting to me) how about some information on Fiction House? I'd really enjoy reading about WINGS, FIGHT, RANGER, and PLANET. Surely someone out there can contribute an article or some info. Congratulations and best wishes for much success with CBM. I'm looking forward to many issues to come.

Frank Campbell, Texas

(I appreciate your comments and am very happy to report that a Fiction House article is on the list of CBM's upcoming cover articles and will be published in the near future. Wow . . .some of those early PLANET covers are are just absolutely incredible! I also have a real appreciation for the early issues of JUMBO, especially #s 1-8, 9, 10, 11,14, and 16 because of their rarity and truly sensational covers. Editor)

Dear Gary:

I've been waiting for this. Don't ever stop. First Class Sub, please. Best wishes,

Mike Benton, Texas

(I'm glad. We won't. You bet. Thankyou! Editor)

Dear Gary,

Dear Gary,

Enclosed is my check for $12. Please enter my subscription to CBM. I became aware of your publication from your ad in James Payette's comic catalog, and was encouraged to subscribe as a result of his editorial recommendation. Although I don't have "big bucks" to spend on comics, I'm a serious collector of Golden Age books, and have been a subscriber and occasional advertiser in the TBG since 1973. . . .the "input quality" just isn't there anymore, although I'm sure the older books are still available. James seems to think your interest is in changing all that, and I'm certainly willing to give it a try! Much luck on your publication, and I look forward to receiving my first copy.

Robert J. West, Pennsylvania

(Thanks for the vote of confidence and thanks to Jim Payette for his encouraging words as well. My interest in "changing things" is specifically aimed at developing a publication ***specifically devoted to Golden Age and Silver Age Collectors****. The feedback so far (a little over 200 letters, or so, since CBM #2) indicates that we seem to be hitting pretty close to the mark. I can't tell you how much I enjoy reading all that mail and "meeting" collectors from all over the world. In the early sixties, my brother, Lane, and I (along with Pat Calhoun and Jerry Bails) felt like like we must be the only collectors in the country! Now days It is such an absolute pleasure to hear from so many collectors with such varied collecting interests. It's especially nice to hear from collectors like you Bob, who share our passion for this wonderful hobby!)*

Dear Gary,

A comic shop owner I'm aquainted with recently had several very nice condition Batman comics (between #85 and #100) for sale. His price was approximately 1.3 to 1.5 times the Near Mint (high book) price in the Overstreet's Price Guide. He explained to me that the higher price was based on several things. The fact that they are "Batman" Comics and very popular (I guess the movies and all) so they are in higher demand than other titles, that they were in exceptional condition for this era of comics (they were very nice with really white pages), and that DC comics from the fifties are generally tough to locate. He was also honest enough to admit that he really liked these particular books and this also influenced his pricing. My main area of concentration is DC and Marvel Silver Age comics and a few Atlas and other horror and Sci-Fi

odds and ends.I'm used to getting most of the stuff I want pretty close to or at Guide. My friend, who told me about CBM, says you might have an opinion on this subject. What do you think of the asking price for the Batmans and how do you feel about paying higher than guide prices as a general rule?

Rich Neal, Connecticut

(Good questions! We get many many letters that discuss or request information on this important topic. As long as condition is a genuine Very Fine or better with white pages, I'd personally feel OK about the dealer's asking price! Your local dealer is correct, Batmans from this era are extremely hard to get in exceptional condition and the comics that you mention sound like nice books for sale at (what I think is) a pretty fair multiple of Guide, if condition and page quality are as described. Just my opinion. Editor)

Dear Gary,
....I've a DC trivia question for you. Which was on the stands first? Flash #62 or All Star #24. I collect Kubert Hawkman from the Golden Age and I noticed the dates are fairly close.

Raymond Cahill, Georgia

(That's an easy one. Flash #62 was on the stands several months before All Star #24. The real controversy surrounds another Kubert Hawkman trivia question. Which was on the stands first, Flash #62 or The Big All American Comic Book? I'm of the persuasion that Flash #62 was actually on the stands a week or so earlier than The Big All American, but a large number of well respected and well informed collectors and historians hold with the opposite point of view! I would say that all three could be considered "key" books when collecting Golden Age Kubert Flash. I wish you luck on locating high grade copies. My experience with trying to locate decent copies of all three books has been generally dismal lately. I hope you have better luck than I! I'll leave you with one more trivia "teaser". . . .Which issue of what title contained the last Golden Age Kubert Hawkman ??? Hint. All Star #37 was dated October/November 1947. Flash #104 was dated February 1949. I can hardly wait till they feature a "DC comic books" category on the "Jeopardy" TV program. Fun stuff huh?!! Editor)

Dear Editor,
. . . . also, what do you think the most undervalued key Marvel is? How about the most undervalued key Silver Age DC? What about the most undervalued recent comic?

Bret A. Parker, Louisana

(Bret actually had several more questions but I think these three will suffice for now. Please remember, this is strictly my opinion. I think the most undervalued key Marvel comics are Strange Tales #101 with Amazing Adventures #1 running a close second. The most undervalued key Silver Age DC comics are The Brave And The Bold #34 with Showcase #20 a close runner up. As for recent comics, I think Gladstone's Uncle Scrooge #219, "Son Of The Sun" issue, is destined for high value some day. Thanks for asking. Editor)

Dear Mr. Carter,
Please enter my Subscription to The Comic Book Marketplace. I enjoyed your second issue very much. I found the article on "Sleepers" most enjoyable and I agree with most of Sean Linkenback's suggestions for undervalued Golden Age comics. I would like to nominate several more comics to the list, namely the last dozen or so issues of Whiz Comics, Captain Marvel Adventures and Captain Marvel Jr. from the early fifties. I have found these issues to be very difficult to find in acceptable condition. Also, when you can find copies they seem to quite often have brown or brittle pages and even rolled spines. I look forward to your next issue.

Ian Michaelson, New York

(I couldn't agree more! Many of my friends who have been working to complete their Fawcett collections have told me the same thing. It's probable that collectors in general don't yet realize how rare those last issues really are. And lest we forget other fifties Fawcett titles. Editor)

That's all for this issue. Send your comments, suggestions, and questions to:
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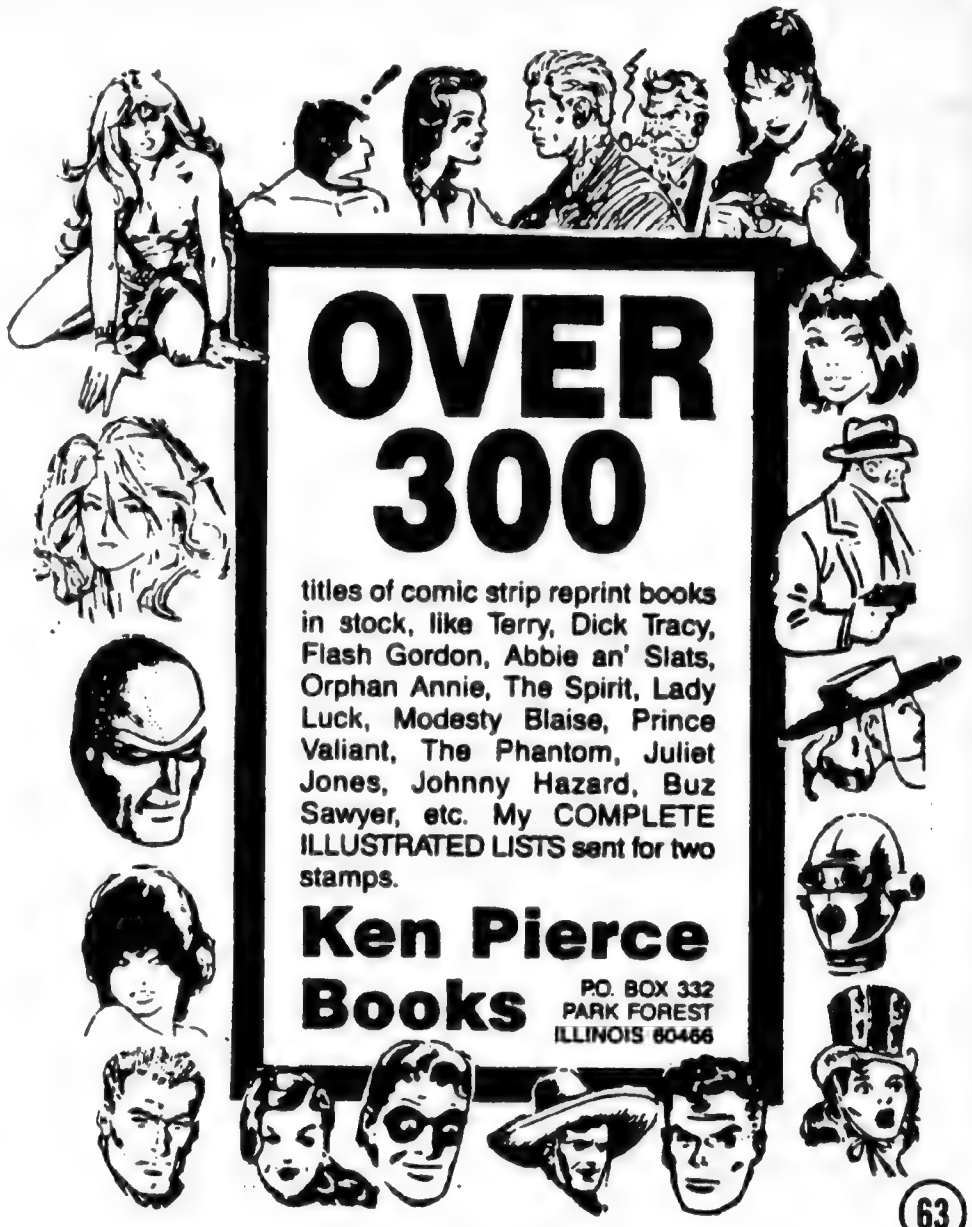
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CBM FORUM

COLLECTORS KEEP ASKING THAT NAGGING QUESTION . . .

WHEN WAS THE SILVER AGE ANYWAY ?

by

J. KEITH CONTARINO

Hi there CBM readers! Thanks for the many comments and phone calls regarding my article in the last CBM FORUM. It's always pleasantly amazing to see how passionate people get concerning their views on aspects of this wonderful hobby of ours. With that in mind, let's really stir it up and discuss a constantly debated topic, the start and end of the Silver Age! As most of you know, this subject is pretty controversial. What follows is my attempt to get out of the darkness and into the light! As always, these are purely my opinions and we would like to hear yours! Write to CBM Forum, or, better yet, participate in the CBM survey on this very topic!

Where one begins the Silver Age wholly depends on how one defines it. I believe a large group of collectors (including the Editor of CBM) feels a proper definition would be along these lines: "The Silver Age of comics began when the Golden Age super-heroes were brought back in a new format." I have heard this argument for over 20 years and never really bought it. It's too pat and seems a contrived definition to prove Showcase #4 is the start of the Silver Age. The Overstreet Price Guide also supports this position as it defines the Silver Age as starting with Showcase #4 and ending sometime in 1969. It seems to me, (and a lot of other people) that since most of the Golden Age heroes were dead and gone by 1951 (the last All Star), the Silver Age should be seen as a super-hero revival, but not necessarily a revival of Golden Age heroes. After all, it's not the Silver Age of "revived" heroes. I therefore propose to define the Silver Age as starting with the first super-hero appearing on a continuous basis after 1951. That clearly makes Detective #225 the beginning of the Silver Age and the Martian Manhunter the first Silver Age super-hero.

Ouch! I can feel all the shots being fired at me already! Before you fire any more, let me say I have heard all the reasons why old J'onn Jonzz doesn't qualify as the first Silver Age super-hero, the most common one being he is not important enough to make a big bang and start up something as vibrant as the Silver Age. Hey! Who's to say he's not important? He had his own feature in DC's earliest running comic, he was a charter member of the original Justice League of America, he had his own feature in House of Mystery, he wasn't killed off in Crisis (like they did to Super Girl--a curse on DC for all time for doing this!), he's still around today (the Flash isn't), and he's a member of the Justice League International. Besides, we're talking chronology here, not importance; and Martian Manhunter was first by almost a whole year. But even if we were talking importance; consider this: If Flash was so important and created such a big bang, **why did it take over three years** before DC brought back the next Golden Age hero, the Green Lantern? **Why did Flash need four tries** in Showcase before he got his own book? **Why was it 2 1/2 years** before he got his own book? Who's to say Manhunter isn't as important? For that matter, while we're still dealing with "importance," **why not start the Silver Age with Amazing Fantasy #15!** Without Spider-Man and the Marvel Explosion, comics may have died a lonely death in the early '60's.

The other date given some credence is March 1959 and the publication of Flash #105. This gives the first reborn hero his own book on a continuous basis. Well, sorry, in my opinion this doesn't wash either. It's inconceivable to me that Showcase 4, 6, 8, 13, 14, 17 and 18 are not Silver Age books. Moreover, if we're looking at characters with their own books, why not May 1958 with Challengers #1? Or even April 1958 with Lois Lane #1? Again, while I understand the logic, I can't fathom the Silver Age starting after Showcase #4. Before, sure! After, never!

I hope you'll all be convinced by now where the Silver Age started. Now, I'd like to tell you when I think the Silver Age ended. First, let's examine some commonly held views on the end of the Silver Age. *Theory No. 1*--The last 12 cent cover price comic book. OK--but only if you have it start with the first 12 cent comic. The jump from 10 to 12 cents was far more significant than the jump from 12 to 15 cents, and I think proponents of this theory are grasping at the straws of

convenience. *Theory No. 2*--The last Barry Smith Conan (On the theory that nothing good was published after Conan #24)--That seems a little trite to me. My personal Silver Age ended when Steve Ditko left Spider-Man in 1966, but that certainly is not a good enough reason to end the entire Silver Age. Was Buscemas' work on Conan really that bad? Besides, if we wait that long to end the Silver Age, we have to include a veritable ton of 15 cent and 20 cent "garbage" as Silver Age Books. *Theory No. 3*--1980 and the beginning of Pacific comics (the theory being the independent boom started and direct distributing revolutionized comics)--So what? This would mean that Ms. Marvel, Black Goliath, Rima, Nova, Spider Woman, Savage She Hulk, Shanna, Omega and like refuse are part of the same age as Green Lantern, Atom, Hawk Man, the Fantastic Four, Spider-Man, Dr. Strange, Iron Man, Thor, Dr. Doom, the Hulk, the Flash, etc! I can believe more easily that politicians don't lie, the IRS is on our side, the post office is efficient, income taxes are fun to pay, root canals don't hurt, banks don't make mistakes, the check's in the mail, and Florida swampland is a great place to raise a family! No more mention should be made of this "absurd" theory. *Theory No. 4*--The appearance of go-go checks on the tops of DC's and the nearly simultaneous appearance of the Batman TV show--When I first heard this, I couldn't believe it--but think of it from a DC fanatic's perspective. The Batman TV show literally ruined 90% of all DC comics. Want to read some truly horrible books? Pick up some of the go-go checks issues of Detective, Batman and Teen Titans. If not for their historical importance, they all should have been relegated to canary cage liners years ago. But--while it's true DC started the Silver Age, Marvel was running with it long before 1966. A lot of the DC's were already boring before the Batman show came along. I think it only fitting that the Silver Age end with something at Marvel.

(Continued Next Page)

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THE BATTLE FOR THE BEGINNING OF THE SILVER AGE

Detective Comics #225, Nov. 1955 VS. Showcase #4, Sep./Oct. 1956

As I said previously, it ended for me when I purchased Spider-Man #39 and Strange Tales #147 at Peter's News Stand in Lynchburg, Virginia, only to find Steve Ditko gone. The books I purchased the month before (cover date July 1966) were the last new books I would purchase until I saw Conan and Kamandi at a bus station while waiting to return to the University of Virginia sometime in 1970 or '71. Since 1966 coincides with the Batman TV show, I could suggest an end the Silver Age right here--but I won't. Kirby was still doing The Fantastic Four and producing great stories. While Spidey just ain't Spidey without Steve Ditko, the stories in the mid-60's were still OK. For example, Sterankos' work on Strange Tales, Kirby's on Thor, and some Tales Of Suspense and Tales To Astonish issues still maintained a high quality. What we need to look for, then, is a monumental event at Marvel to end the Silver Age. That event occurred May-June 1968!

Why this date? Let's look at the beginning of Marvel back in the '50's. Timely had become Atlas during the early '50's and had, by and large, ceased the super-hero business, concentrating on horror/sci fi, some westerns, and a few teen books. (Of course, they briefly brought back Cap, Torch and Submariner in the mid-50's; but that didn't last long.) By 1961, they were basically a monster/sci fi company with their main titles Journey into Mystery, Strange Tales, Tales of Suspense and Tales to Astonish. These were the four titles that would continue during the "Marvel Super-Hero Explosion" soon to come in the early '60's. As I'm sure most of you know, these four books were used as vehicles for some of Marvel's best (and earliest) Silver heroes. Specifically, Thor in Journey Into Mystery #83; Iron Man in Tales Of Suspense #39; Dr. Strange in Strange Tales #110 (my personal favorite. With issue #101 the Human Torch and his FF cohorts were featured and remained until issue #135); Ant Man in Tales to Astonish #27 and later Giant Man in issue #49. Eventually, these books would be taken over by super-heroes. Journey Into Mystery became Thor with issue #126, Iron Man and Captain America had their own features beginning in Tales Of Suspense #59, and Hulk/Giant Man in Tales To Astonish #60 (although Giant Man would be replaced by Submariner in issue #70). Consequently, the "true" Silver Age #1 of Submariner and Captain America are in Tales to Astonish #70 and Tales of Suspense #59, respectively. What happened between April and June 1968 was phenomenal. The last issue of Strange Tales was published in May 1968 (issue #168), becoming Dr. Strange with the next issue(June). Tales of Suspense #99, cover dated March 1968, became Captain America #100 in April. Tales to Astonish also stopped publication in March 1968 with its' last issue, #101. This became the Incredible Hulk with #102 the next month. Interestingly, Iron Man and Submariner did not get their own number ones the month following cessation of their respective previous titles. Instead, April 1968 saw the publication of the Iron Man And Submariner one shot, with both characters getting their own books the next month, May 1968. (As an aside, I'd like to propose an interesting situation, price-wise. For years, the value of Iron Man #1 has been listed significantly higher than Cap 100. This has never made sense to me, as Cap 100 predates Iron Man #1, and--more importantly--took over the Tales of Suspense title.)

So, there you have it. By June 1968, the four original Atlas/Marvel titles had ceased publication and almost every major character in the Marvel universe had their own book (Silver Surfer would get his two months later). I can think of no event more important or significant to herald the end of the silver age. What comes after the Silver Age of Comics is another topic altogether, and I'll leave that for someone else to discuss. You see, my collecting interests stop with the "end of the Silver Age of comics".

(We would like to hear your opinion on this interesting topic and important topic! Please take a minute, take the survey on the facing page, and send it to yours truly. I'll sort the ballots and publish the results in CBM No. 5, so please don't wait! Send in your vote right away! All ballots must be recieved by June 7, 1991. And thanks for participating! Editor)

CBM SURVEY:

WHEN WAS THE SILVER AGE ANYWAY ?

Vote for your viewpoint !

Survey results will be published in CBM #5.

When did the Silver Age begin ?

1. Jan 1950 - the start of the decade.

2. Apr 1951 - After the last All Star (#57).

3. Jun 1951 - Strange Adventures #9, the origin and first appearance of Capt. Comet.

4. Mar 1955 - Comics Code begins.

5. Nov 1955 - Detective #225, origin and first appearance of Martian Manhunter.

6. Oct 1956 - Showcase #4, origin and first appearance of the modern Flash.

7. Apr 1958 - Lois Lane #1, first Showcase feature to get its own book.

8. May 1958 - Challengers O/T Unknown #1 first adventure/sci-fi Showcase feature to get its own book.

9. Mar 1959 - Flash #105 (first issue).

10. Nov 1960 - Justice League Of Am. #1.

11. Nov 1961 - Fantastic Four #1.

12. Aug 1962 - Amazing Fantasy #15 origin and first appearence of Spiderman.

13. Other -List event and reason. * *

When did the Silver Age end ?

A. Nov-Dec 1963 - The last 10 cent comics.

B. May 1964 - The first "new look" Batman in Detective Comics #327.

C. Dec 1965 - The end of the "peak" years.

D. Jan. 12, 1966 - First Batman TV show.

E. Feb. 1966 - "Go Go Checks" are placed at the top of DC comics covers.

F. July 1966 - Last Ditko Spiderman (#39).

G. May-Jun 1968 - The last issues of : Tales To Astonish, Tales Of Suspense, Strange Tales, and Journey Into Mystery.

H. Summer 1969 - The last 12 cent comics.

I. Dec 1969 - The end of the decade.

J. Sep 1970 - Last Kirby Fantastic 4 (#102).

K. Mar 1973 - The Last Barry Smith Conan The Barbarian (#24).

L. Dec 1979 - The end of the decade.

M. The Silver Age is still going on today.

N. Other - List event and reason. * *

The Silver Age began:_____(enter item number.)

The Silver Age ended:_____(enter item letter.)

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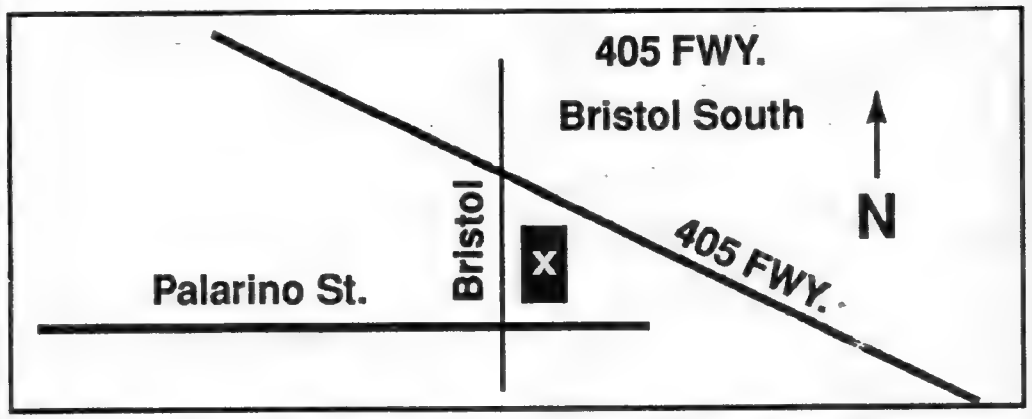

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